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PREMIERE OF BOITO'S OPERA, NERONE,
AROUSES UNPRECEDENTED EXCITEMENTContents Unknown Even After Dress Rehearsal, Those Present Being Sworn to Secrecy—Magnificent Performance Adds
Nothing to Boito's Laurels—Drama Outshines Music—Orchestration a Mystery

Milan, May 2.—As already cabled to the MUSICAL COURIER, the long-heralded and curiously awaited first performance of Boito's posthumous opera, Nerone, took place under sensational circumstances last night—Boito, when he died in 1918, at the age of seventy-six, is said to have declared that Nerone, which was to crown his life's work and realize the ideals which in Mefistofele he fell short of, was finished, but so often has its production been promised and postponed that the opera has become almost a myth. What its performance after the years of waiting has meant to the people of Milan, where the composer worked and was deeply beloved, despite his reticence and secretiveness as to his work, can hardly be imagined by anyone outside of Italy. Nerone was the great secret cherished by his heir, Senator Luigi Albertini (the proprietor of the famous newspaper, *Courier della Sera*), and a few friends, including Toscanini. The secret was only broken on the evening of the dress rehearsal, which took place on April 29 before a very limited and strictly controlled audience who had been made to *swear* (on a special form) not to reveal anything of the work until after the first performance. This sworn audience was composed almost exclusively of critics belonging to the Italian and some foreign daily papers and to a few of the more important musical reviews. Besides the journalists, a few high dignitaries had been admitted such as the Mayor of Milan, the British Ambassador and Marco Praga (who was an intimate friend of Boito). Half concealed in the boxes were some of the great names of the musical world whom it is not permitted to mention. The event had assumed an international importance, and curiosity was excited to the highest pitch by the absolute silence maintained during the preparation of the performance.

3000 LIRE A SEAT.

We need hardly say that at the first public performance the theater was crowded; all the most prominent persons in the field of Italian art, politics, finance and the aristocracy were present: neither was there any lack of foreigners, some of whom had come expressly for the event. The scenes in the neighborhood of the theater, from seven to half past eight in the evening were certainly no less interesting than that inside; all Milan seemed to have poured into the Piazza della Scala to watch the entrance of the elect, who were gazed at with curiosity mixed with envy. To give an idea of the excited expectancy it is enough to say that at six o'clock in the morning people already camped at the entrance of the theater in order to make sure of a good place in the galleries. Fourteen hours to wait! Another sign of the feverish hunt for seats is given by two figures I had as authentic: 3500 lire were paid for a box and 3000 lire for a stall. Among those present whom we met, besides the critics and special correspondents, were Maestri Puccini, Giordano, Pizzetti, Sinigaglia and Mrs. F. S. Coolidge in a box.

The opera began at 8:40, and the response was as follows: nine calls after the first act, of which one was with Toscanini; five calls after the second; ten calls after the third; seven calls after the last. Especially warm and really genuine was the applause after the first and third acts, the second and fourth, as already cabled, having rather the effect of anticlimax.

RAISA A SUPERB ASTERIA.

The execution was marvellous. Toscanini surpassed himself and the singers did their utmost with happy results. The roles were thus distributed: Nevo, Aureliano Pertile; Simon Magus, Marcel Journet; Fanuël, Carlo Galeffi; Asteria, Rosa Raisa; Rubria, Luisa Bertana; Tigellinus, Ezio Pinza; Gobrias, G. Nessi; Dositeus, Carlo Walter; Perside, Mita Vasari. Above all must be noted the interpretations of Rosa Raisa, who was a superb Asteria, magnificent both as singer and actress; of Yuisa Bertana, a very sweet Rubria; of Galeffi as Fanuël and, among the secondary parts, of Nessi, who interpreted with intelligence the figure of the astute Gobrias.

The staging was superb—scenery by Pogliaghi, costumes by Caraneta, all done according to Boito's minute directions, which left very little liberty to the artist's imagination. To give an idea of the grandiosity of certain scenes we need only say that four hundred persons take part in Caesar's triumph and that in the last scene in the Circus—in which members of the crowd are seated fourteen meters above the stage level—seven hundred and fifty persons are employed. The lighting effects were good; successful also the scene of the burning of the Circus. Praiseworthy was the stage management of Giovacchino Forzano, and we must not forget the valuable collaboration of Vittore Veneziano, who directed the chorus and achieved most admirable results especially in the third act.

THE ORIGIN OF THE OPERA.

Arrigo Boito thought of an opera with Nero for its central figure for the first time in the year 1862, during one of his visits to Poland, the native country of his mother and of his maternal ancestors, when stopping at the little town of Mystki. There, in the days full of silence, depressed and saddened by many memories connected with the thought of his mother (Countess Giuseppina Radolinska married to Silvestro Boito, a miner of Belluno), the young Arrigo buried himself in Tacitus, trying, with the mastery of literary and musical art, to conjure

up the figure of the legendary and terrible Roman Emperor. Instead of hastily dashing down what his fantasy suggested, based on the few psychological traits and on the facts of the Emperor's life narrated by the historian of the Annals, he desired, according to his custom, to investigate more carefully and to know as much as possible, not only of the life of Nero but also of the lives of the men who surrounded him; in short the whole setting of the



LAZAR S. SAMOILLOFF.

teacher of many vocal celebrities in grand opera, comic opera, concert, church and oratorio. Last summer he spent in Europe and the previous one in South America. Beginning July 1 he will be in San Francisco where a large summer class awaits him. En route he will visit many cities and give talks on opera and advise aspiring singers.

decadence of the Empire, a period interesting as few others are for the variety of external motives, for the conflict of various forces and for its excesses in pleasure and corruption.

And as he found also in the first century of the present era the dawn of the new religion with all its heroisms, so he desired to go deeply into Christian paleography and

archeology and draw from the histories of the martyrs the elements for the reconstruction of the new world which was rising in opposition to the old: the former rich in vital spirit, the latter heavy with materialism and already in decay.

PRODIGIOUS HISTORICAL SYNTHESSES.

Naturally, besides his knowledge of the Roman writers (Tacitus, Suetonius, Dion Cassius, etc.), and the Christian (St. Paul's Epistles, the Acts of the Apostles, etc.), Boito also knew the modern historians of the Empire and of the origins of Christianity—both orthodox and heterodox—neither did he neglect to inquire into the causes which had given rise to a very different representation of Nero in art from the one he proposed to delineate. And having altered his point of view and at the same time immeasurably widened his field of action, it was possible for him to write a very different tragedy from those which had preceded him (not only as regards the value of realization but also as regards the conception as a whole and the psychological orientation of the protagonist) from Octavia, wrongly attributed to Seneca, to Racine's Britannicus; from Vittorio Alfieri's Ottavia, to Pietro Cossa's Nerone and Antonio Gazzoletti's Paolo, all of which poets had brought the figure of Agrippina's son on the scene (not counting the mediocre libretto of Busenello for Monteverdi's *Incoronazione di Poppea*).

The tragedy in verse was probably finished about 1885, but Boito would not allow it to be published before 1901 and even then he yielded reluctantly to the earnest requests of his friends, warning them that the book "is not entirely in conformity with the one that is destined to be set to music." The tragedy excited keen discussion and on the whole the criticism was not favorable; no one doubted the nobility and preciousness of the language or the minute and admirable historical erudition shown by the poet in every detail of the costumes, scenes and words, but Boito was reproached with having falsified the psychology of the leading character as handed down to us by Suetonius and Tacitus and with having centered the whole tragedy on Nero's "presumed" remorse for having caused his mother, Agrippina, to be murdered—a remorse of which according to the adverse critics, there remains no proof. There were of course others no less warm in his defence and the controversy went on for a considerable time in the newspapers.

BOITO'S OWN CONCEPTION OF NERO.

Today this no longer interests us. In the first place it seems to us that even then there was no reason for the discussion, inasmuch as, even if it be true that Boito showed extreme scrupulousness as a historian in the exterior reconstruction of the scenes, he still had the poet's license to shape for himself a Nero as he had seen him in his imagination, so long as the figure was a living artistic creation. Besides which, the tragedy should be judged only in its definite form, i. e., the musical form, for even if one did not know it were so, anyone reading Boito's tragedy feels that the music was born synchronously with it; on nearly every page there is music in the literary sketch, and suggestions of musical attitudes and modulations.

In any case we will judge today the musical drama, which after so many years we are able to know in its complete form through the faithfulness and devotion of friends and by the desire of Boito's heir.

CHRISTIANITY THE KEYNOTE OF THE DRAMA.

The tragedy, as we said, is composed of multifold elements and forces. As one of the best analysts of the poem keenly observed, it is Christianity that gives it life—Christianity with its faith, its prayers, its hymns, its martyrdom and its glory. It is penetrated by and wrapped in the mystery of the enchantments in the fantastic cult and abstruse religion of Simon Magus, made up of metaphysics and superstition, of orientalisms and idolatry. In it we see the movement of the throng, patrician and plebeian, barbarian and Latin; the procession of actors, zither players, courtisans and dancers; the bands of horsemen, pretorians and legionaries; the crowds of plebeians, of merchants, of slaves, of gladiators; the mixed population surging in a mad impetus of pleasure and ardor, drunk with lust and slaughter, acclaiming Caesar and making up his triumph, insulting and cursing the Christians, thronging the Circus, howling and greedy for the spectacle and for blood.

Some passages from the Acts of the Apostles go to create the ardent and suave Christian figure of Fanuël. The tradition of Antichrist is renewed in Simon, fake doctor and false prophet. The legend of Helen, the courtesan, lives again in Asteria, fascinated by evil, attracted to matricide by an impure love. And from an intimate blending of history and legend springs forth the figure of Nero—actor, actor and artist—wicked, mad and cruel, superstitious and mocking, persecuted by phantoms and a despoiler of the gods.

THE ACTION SCENE BY SCENE

The first act takes place in the Appian Way. Nero, returned from the murder of Agrippina, asks Simon Magus for the expiatory rites for his crime. Simon then wishes to buy the gift of miracles from Fanuël, the mild missionary from Palestine. On Fanuël's refusal, his hate for the Christians breaks forth.

The fates appeased, Nero, after having buried the funeral urn of his mother, hesitates and is urged by Tigellinus, prefect of the Pretorians, to go on towards Rome whence the people and the Senate have issued forth to meet him and proclaim his triumph.

The second act takes us to the subterranean temple of Simon Magus, among mysterious idols and occult rites. Nero arrives, to see and to worship a pale mysterious goddess: it is Asteria (who already appeared in the first act under the form of the avenging Fury), a girl from

(Continued on page 28)

FIRST HE PLAYED THE VIOLA— AND NOW HE'S PAUL WHITEMAN

How It All Started and How Paul Thinks It's Likely to End—Polite Jazz

By H. O. Osgood

Wilberforce Whiteman is going to retire next month after no less than half a century of work as supervisor of music in the public schools of Denver, Colo. He is going to retire to a little ranch just outside the city where he can be far enough away to be comfortable and yet near enough to see how they keep on with the work he has conducted for so long. Wilberforce Whiteman (and, by the way, the family name used to be Weightman—Welsh) was one of the very first, if not the first, to conceive the idea of a high school orchestra and to organize one. That was a quarter of a century ago.

Even in those days interested patrons of music, at his solicitation, supplied funds which kept the orchestra going and enabled it to buy instruments and lend them to the ambitious youngsters who wanted to learn to play and who could not afford to buy their own instruments. Mr. Whiteman used to be a great conductor of choral societies out in Denver and he thoroughly enjoyed himself directing performances of the great oratorios. So he trained his high school orchestra to play the orchestral accompaniments for him at these concerts.

Like most school orchestras, it had too many members playing some favorite instruments and, on the other hand, too few playing some of the less popular ones. For instance, there was no capable first viola player, so he asked one of the youngsters to learn to play the viola, which the youngster cheerfully did, and was soon made the first viola of the orchestra.

PAUL, THE BOY VIOLIST.

This boy's name was Paul Whiteman and he just happened to be Wilberforce Whiteman's son. When he graduated from school he started in to be a professional viola player. There was no great demand for violas in Denver, so he looked for a wider field, and though he was already a long way west, took Horace Greeley's advice to young men and went still further west, until the Pacific Ocean stopped him, the particular spot being San Francisco. It wasn't possible to earn much of a living in San Francisco with nothing but a job playing the viola, so Paul, like all his fellow musicians there, had to run two or three jobs, playing the violin in a hotel and at a theater or two, and, in the symphony season, playing viola at the first desk of the San Francisco Symphony under Alfred Hertz.

So Paul Whiteman was thoroughly acquainted with all the classic literature for orchestra before there was ever any idea of jazz in his head. In those days dance orchestras were still playing waltzes and two-steps and one-steps, and all that sort of thing and there was no saxophone and no banjo. But it wasn't very long before they began to come in, and some big restaurant manager, who knew and liked Whiteman, got him to get a combination together. This was in the age of the Livery Stable Blues, when jazz was a question of each man for himself and the Devil take the hindmost.

Tell it not in Gath, but Paul Whiteman was a distinct failure in his first essay in the new art. He couldn't improvise (which is the polite word for "fake") those freaky violin obligato parts on his fiddle half as well as a lot of other men who knew much less about music but considerably more about jazz. That, in fact, is what put into Paul Whiteman's head to make real jazz orchestrations which, while they were *sui generis*, could at least be stuck to when one set and played the same as any other music. He foresaw in the very beginning that ears would tire of the horrible and untamed racket of the early jazz bands, though they were, as somebody remarked a short time ago, merely

ly doing what such pseudo-composers as Darius Milhaud do with solemn face nowadays and try to palm off on us poor folks as "modern" music.

THE FIRST BIG JAZZ BAND.

Nobody was discouraged by Paul Whiteman's failure to be a good faker, unless it was Whiteman himself. The management of the chain of hotels to which the San Francisco Hotel where he had been playing belonged, soon sent him to Southern California, where he was at both Pasadena and Los Angeles. Then this same management built a new hotel in Los Angeles. The manager of the hotel was a great friend of Whiteman's and asked him to organize an orchestra. Paul, who by this time was full of enthusiasm about the possibilities of this new "tamed" jazz, was anxious to try out its possibilities with a larger combination of instruments and told his friend that he would accept the proposition only if he were allowed an orchestra of about a dozen men, twice as many as were ordinarily used in those days. His friend was perfectly willing, but the general manager of the hotel chain objected, saying that the supper trade would never be a very profitable business anyway—so what was the use of wasting money on a big orchestra? However, the local manager, who had boundless faith in Paul Whiteman, offered to try the experiment for a month at his own risk and to pay personally for the extra men in case of loss. He proved to be a very wise man. The opening night the new orchestra and the new orchestrations made a tremendous hit with the diners and dancers and from the second night on you had to be at least a second cousin of the head waiter's even to get into the dining room; also from that time on Paul Whiteman's reputation spread and he started on the way to become the national figure that he now is.

BANDMASTER

It wasn't long after that the war came along and Paul turned up as a bandmaster at Mare Island. One day Admiral Somebody came to visit the yard. There is a regular schedule of drum rifles and trumpet calls to be performed when an Admiral honors the Navy Yard with a call, all set down with scrupulous exactness in the manual. But the first bandmaster, who was not used to rough and ready playing, got all mixed up. Now Paul Whiteman had had to deal with a good many varieties of cue sheets in his long and varied career. Anything as simple as that manual was pie for him. He sprang into the breach, saved the situation and from that time stood ace-high with the Commandant of the yard. Perhaps it was on that account that, when the war was finished, he was able to get his release very promptly. Within a few months there was a new Paul Whiteman band on the Pacific Coast and it wasn't very long after that before he made the jump from one coast to the other, engaged for Atlantic City. Needless to say, from Atlantic City to New York was only a step. And, by the way, no less than four of the members of that original Los Angeles hotel band that made the Whiteman reputation have gone the whole route with him.

It was in his dressing room on the last day of the Follies run two weeks ago that the genial leader outlined all this to me. This week he and his orchestra are out on their first concert tour. It is in the nature of an experiment, and if it succeeds (the betting is 100 to 1 on) there will be a long concert trip next winter covering pretty nearly the whole country. For this present trip he is taking out the same band (with the addition of one saxophone, so that there are now four) that played his three sold-out

concerts this past season in New York, two at Aeolian Hall and one at Carnegie Hall. He is presenting on the tour, too, the same program given here, the "Experiment in Modern Music" as he called it.

"What started you off on the concert idea?"

"The firm conviction that such a combination as ours really had something new and different to offer, and I think the splendid reception and criticisms we got proved that I was right. There is no orchestra of similar size that can offer anything like the variety of tone combinations that a jazz orchestra such as mine has. Nor do I know of an organization anywhere with so many virtuosos on their special instruments. My wood and brass men, of course, have to know at least half a dozen times as much about their instruments as a symphony orchestra player on the same ones. The possibilities are there, we make a demand for them—and the men respond. Who ever heard of a portamento on the clarinet such as Ross Gilman plays? Technically speaking, there is no such thing on the clarinet—but there it is.

"The critics and best known musicians seem to think that George Gershwin has really started something new and pretty distinctly American in his *Rhapsody in Blue*. We shall keep that on for next year and a new work that George is writing for us. When such serious minded musicians as John Alden Carpenter and Ernest Bloch are fascinated by the new possibilities and have promised us works, besides which those fine *Serenades* of Victor Herbert, which are also something new for jazz orchestras, will be kept on the program, though it will be practically all new. I have just taken a big house for the summer down at Hewlett, L. I. We shall do practically no playing all summer and the boys will come out three or four days a week for rehearsals. First we will play ball or checkers or anything else, then we will play all the new tunes for our program. They tell me that people who hadn't heard us before were astonished at the technical excellence of playing at our concerts this spring, but next year they will have reason to be much more astonished."

There was a knock at the dressing room door and a tall, nice looking young fellow with a smile that showed splendid white teeth, stuck his head in.

"I say Paul," asked Brooke Johns, banjoist extraordinary. "Can I borrow your safety razor? As a matter of fact, I have been borrowing it every day all through the run of the show without asking, but as this is the last day I thought I'd be polite."

"Thanks," said Paul, laughing. "Just for that you can't take it. What are you going to do after we close?"

"I'm going to light right out for Virginia," answered Brooke Johns, "and oh my! won't that rabbit pie and that corn bread disappear when I get to the old home!"

"Good," said Whiteman. "How about taking me along?"

Rudolph Reuter in Italy

Making his headquarters in a quiet suburb of Leghorn, situated right on the Mediterranean, the American pianist, who has captured all the big cities of Europe with his art, is working out his programs for his coming American tour, playing a number of times in the important cities, and seeing Italy. A number of students have traveled with him from America, Berlin, etc., and are enjoying the proximity of Florence, Milan, Genoa and the Italian Riviera, which are visited in turn during the week-ends.

Gathered around him in his studio at Ardenza are many Italian music-lovers and fine musicians. One of these is the well-known Adele Aus der Ohe, a noted pianist who visited the United States for the last time twenty years ago and who, despite advanced age, plays extremely well. Countess Munster, née Hindenburg, related to the famous general, is an old resident of Ardenza and hostess to Miss Aus der Ohe. Mascagni lives within 500 feet; Puccini at the beautiful city of Viareggio, only twenty miles distant.

Rudolph Reuter has given many musicales thereabouts.



Apeda photo

PAUL WHITEMAN AND HIS ORCHESTRA OF TWENTY-FIVE MEN,

who opened their spring tour in Rochester, N. Y., last Thursday evening, before a capacity house. A smart audience showed tremendous enthusiasm. The picture shows Mr. Whiteman and his men as they appear in the new setting—red, white and gold, backed by a velvet cyclorama set with rhinestones, said to be the most beautiful stage setting for a band ever constructed.

LONDON'S TRIPLE OPERA SEASON TO LURE FOREIGNERS

Season Ushered in by a Month of Rain—Native and Colonial Artists Have Their Chance—Ravel and Henry Hadley Present Own Works

London, May 2.—Musical London is in an expectant mood. After having been, operatically speaking, almost starved through the five post-war years, it is going to have, all at once, a surfeit of opera which, unless a sudden prosperity has sprung up among certain classes, may be disastrous to one or more of the enterprises involved.

In the first place there will be the much-heralded revival of "Grand Opera" at Covent Garden, opening next Monday with the first evening of Wagner's Ring. Then the British National Opera Company, "ousted" so it claims, from its own happy home by the vile foreigner, has procured a lease of His Majesty's Theater from the beginning of June. Thirdly, the Carl Rosa Company, undaunted by a famous name, has hired the Scala Theater for its London season beginning on May 26; and at Oxford the "Old Vic" company will give The Marriage of Figaro and Dame Ethel Smyth's operas during Whitsuntide.

With London society's professed poverty—because of a savage taxation, more than half of which, according to Mr. Snowden's sensational Budget, goes to America as interest on the national debt—the question is who is going to support all this gaiety? A "stall" at Covent Garden costs thirty shillings inclusive of entertainment tax (which, by the way is repeated in the new Budget, only on the cheap theater and movie tickets i. e., tickets costing one shilling and threepence and less—less, it is true than a corresponding seat in Berlin. But prices of seats, for theaters and concerts, are generally higher here than in New York and business has been none too good.

However, this is a special year. The British Empire Exhibition, opened a week ago with great pomp and circumstance (Sir Edward Elgar conducting), is to bring thousands of colonials and wealthy foreigners here (foreigners, curious enough, are regarded as wealthy in all European countries since the war); and these visitors will, so it is thought, want high class entertainment when they are not "Wembling." At any rate, they—especially the colonials—will want a glimpse of London's "high society"; and since even the Royal family have signified their intention to be present they are likely to get their hearts' desire. (How Royalty will divide the honors between the "Royal" and the "National" opera in these democratic times will be interesting to watch.)

RABBIT PIE

In laying their traps for the wily Colonial, entertainment impresarios would do well to bear in mind the well-known recipe for rabbit-pie. For, truth to tell, the rabbit has yet to be caught. True, the papers are full of publicity stuff on the "Exhibition Crowds," and sandwichmen on Oxford Street appeal in the second person plural to the Visitors from Abroad. But Wembley is notoriously unfinished and the said Visitor is not much in evidence as yet. Luckily for London, too, for the weather man has in the past month surpassed himself in downright cussedness. It has poured almost every day with the exception of the Easter week-end, which was served up in full glory just to show what English weather could be, if it would.

All of London was in the country in those few halcyon days, and well it might be, for musically at Easter (aside from the churches) the season is at low ebb. (Those that must have music at any cost, had it at Bournemouth, the favorite Easter resort, where Sir Dan Godfrey provided a gargantuan musical feast.) The hiatus between the "autumn" season and "the" London season becomes acute in the last two weeks of Lent; and activity starts after Easter with perhaps more diffidence than before the war, since ninety per cent. of the foreign artists are in America.

HOME TALENT

The approach of many of them is heralded; but during their absence the native-born is holding sway. An increasing number of English artists, singers and instrumentalists, has rallied audiences to Wigmore and Aeolian Halls with varying success. There have been William Murdoch (Chopin program), Marguerite MacIntyre, Vera Benenson, Winifred MacBride among the pianists; Daisy Kennedy, Margaret Fairless and Barbara Lull among the violinists; Radiana Pazmore (Passmore?), Dorothy Robson, and Olivia Hilder among the vocalists.

All these—some of them still young—display talent and some excellent artistry. I heard a group of Beethoven by Mme. Pazmore, for instance, that stamped her as a fine interpreter and musician as well as the possessor of a beautiful mezzo. Of some English songs on her program, two new ones by Anthony Bernard (who accompanied her with excellent taste) showed considerable promise.

Daisy Kennedy played the second violin sonata of John Ireland, an agreeable work containing many happy thoughts which somehow fell short of effective development. Mr. Ireland himself played the piano part, which is characteristic and colorful.

COLONIALS TO THE FORE

The Empire Exhibition, which will offer, among a multiplicity of things, a series of recitals by Colonial artists, brings to mind how many British artists of distinction have come from the colonies. There is evidently a new generation of Melbas and Albinis growing up and some of them are being heard in their initial essays here. Evelyn Tierney, a very young Canadian girl, for instance has that rare gift, a genuine coloratura voice and is able to sing Una Voce Poco Fa without the hint of an effort or a single note off pitch. She will, however, have to make many a real effort to attain the higher musicianship and the power of expression that is necessary to move the heart.

Florence Austral, an Australian as her adopted name implies, is to have her great chance as Brünnhilde soon and we shall have both ears open for her. And a young New Zealander, Kathleen Cruikshank, in a recital of songs in costume, displayed a lovely voice, perfectly produced, and a personal charm that should take her far. She sang some Negro spirituals—extremely popular since Roland Hayes and Edna Thomas have sung them in London—without the correct racial colorisms, but nevertheless acceptable.

EDNA THOMAS AGAIN A HIT

Edna Thomas herself was again at the Coliseum last week and simply brought down the house with her quiet,

simple manner of singing these negro songs; and the MUSICAL COURIER representative actually bought seats to hear her (not venturing upon the generosity of music halls). The Coliseum is the type of "better" vaudeville house that seems to be becoming a London specialty. None of its "acts" are of the brainless acrobat or slapstick comedy class, and many of them are adapted from the "legit." On this particular program there was a tabloid version of "Don Giovanni," dressed up for popular consumption as "Mozart's Dream." The best known arias and duets were sung, joined together—alas—by recitative with gratuitously amended accompaniments. Frederick Ranelow, of the Old Vic, sang the Don, and Olive Jenkin the Zerlina. It can't be said that they or the conductor had a very real conception of Mozart's music; but they earned vociferous applause. Question: If Mozart, badly done in vaudeville, is a success, why not well done in an opera house? Answer, it is; or would be, if well done, as comedy, and in a medium sized house.

Of foreign artists we have heard, within recent weeks, Moiseiwitch in a Chopin-Liszt recital drawing his usual large following here; Elena Gerhardt, who again had a huge success and earned columns of praise in the newspapers; Reinhold Gerhardt, her brother, who earned only polite comment; the sisters Rose and Otilie Sutro, who gave two varied and extremely interesting programs; Henri Gil-Marchex, a French pianist, who failed to impress as an interpreter of Schumann and classical pieces, though he was fair in pieces of Debussy and Ravel; and Mme. Gabriele Leschetizky, who essayed the grand style of past generations in the Liszt B-a-c-h fantasy and fugue and also earned copious applause with pieces of the modern French and Spanish schools. Finally, there was the Flonzaley Quartet, in whose playing there was not a hint of the disharmony reported by the newspapers. They played between Mozart and Haydn, Vaughan Williams' atmospheric and colorful G minor quartet (revised version), which, of superior musical content, still adheres to the technique of impressionism to the detriment of its polyphony and architecture. There is a fine energy in its finale (rondo copriccioso), however, and it is effectively scored throughout. Eminently a grateful work.

RAVEL, LUI-MÊME

Another distinguished visitor is M. Maurice Ravel, who personally participated in a concert of his own compositions in the Aeolian Hall, with Miss Jelly d'Aranyi, an excellent violinist, Marcelle Gérard, soprano, and Gil-Marchex, the pianist mentioned above. A whole evening of Ravel, it must be confessed, is too much—or rather too little, for his music, piquant and charming as it is, has the nourishment of a wind-pudding. Gaspard de la Nuit, played by Gil-Marchex, was perhaps the most solid item; a new violin and piano piece, Tzigane, played for the first time anywhere, seemed rather futile, though evidently an experiment in a new kind of duo, in which the violin first has a long unaccompanied solo, after which the piano enters and with its racy rhythms gains the upper hand.

"RIGHTLY WRONG OR WRONGLY RIGHT"

The orchestras have had a rather long holiday before and after Easter, though many of the individual players are no

doubt busy with opera. The finish of the Royal Philharmonic and London Symphony seasons, both with the Ninth Symphony, has had a protracted echo in the newspapers—a controversy as to whose interpretation, Weingartner's "traditional" or Koussevitzky's "temperamental," was the better. Now Ernest Newman has, with his irresistible logic, proved Weingartner's version untraditional, so that—since no one tried to prove Koussevitzky correct, it follows that both conductors were wrong. It is a question of what one prefers: the rightly wrong or the wrongly right. . . . The third London series, that of the Queens Hall Orchestra, comes to an end with an interesting concert tomorrow, which will have to be discussed next time. The soloist is Rosenthal.

HADLEY CONDUCTS

There remains to be mentioned Henry Hadley's concert of his own works, which drew a fair crowd of interested listeners. As a conductor Mr. Hadley also earned an undisputed success.

CÉSAR SAERCHINGER.

Philharmonic Conductors Abroad

Willem Mengelberg, conductor of the Philharmonic Orchestra, is leading a Dutch musical invasion of Paris, giving a series of five concerts with the Concertgebouw Orchestra and the Tonkuenst Chorus of Amsterdam in the Theatre des Champs Elysees. In the week of May 18, Mr. Mengelberg is directing two performances of the St. Matthew Passion by Bach, two of a program including Beethoven's first and ninth symphonies, and one program of French and Dutch music, on which the largest work will be Gabriel Faure's Requiem.

Mr. Mengelberg has taken with him to Holland several American works for performance at the Concertgebouw concerts. Among these are Ernest Schelling's A Victory Ball, which would have been produced in Amsterdam last season had not the copy of the score been lost in an airplane mishap; Deems Taylor's Through the Looking Glass Suite, and Paolo Gallico's Euphorion, which had its first Philharmonic performance under Mr. Mengelberg this season.

Willem Van Hoogstraten, who will begin his second year as conductor of the Philharmonic next October, is now in Europe for a short vacation prior to his resumption of rehearsals for the Stadium Concerts. He is expected back about the middle of June and will open the Stadium season on July 3.

Henry Hadley, associate conductor of the Philharmonic, recently produced two of his own compositions—Resurgam, for chorus, soloists and orchestra, and the tone poem, The Ocean—with the London Symphony Orchestra and the London Choral Society. Both works were conducted by the composer, and the soloists in Resurgam were Inez Barbour (Mrs. Hadley), Margaret Balfour, Frank Mullings and Hugh Stevens.

Specht to Book Yankee Dance Bands in Italy

Italy will soon be dancing to the strains of Broadway jazz hits, if the plans of Paul Specht materialize. The man who has been chosen to visit Italy for the purpose of converting that country to American jazz is Frank Guarente, formerly a native of Milan and now leader of the "Georgians," a jazz band that makes phonograph records for the Columbia Graphophone Company. Guarente will visit Naples, Venice, Florence, Milan, Rome and Turin for the purpose of booking Paul Specht bands in hotels, cafes and theaters.

PIERROT LUNAIRE MEETS DIVIDED OPINION IN FLORENCE

New Concerto for String Quartet by Casella Heard—A Rising Pianistic Star

Florence, April 20.—If in Florence we have not had anything worthy of note this year in the way of opera (limited largely to the old Italian repertory), the season has been all the more interesting and varied in the matter of concerts, for in the course of it artists like Cortot, Rubinstein, Casella, Schönberg, Huberman, etc., have passed in continuous procession.



GUALTIERO VOLTERRA, young Italian pianist, whose success is described as "triumphal."

Among the most important recent events that are worthy of record is the performance—one of the first in Italy—of Schönberg's Pierrot Lunaire under the direction of its composer and with the collaboration of excellent soloists, such as the members of the Pro Arte Quartet of Brussels, Steuermann, the Viennese pianist; Fleury, the French flutist, and Erika Wagner as elocutionist. Schönberg's work was received with the deference and respect which it merits as the product of one of the most interesting leaders of modern music; and if it has raised violent discussions and also direct opposition, one must also record, for the sake of truth, the numerous manifestations of approval.

CASSELLA'S NEW "CONCERTO"

On the same evening there was played a new concerto for string quartet by Alfredo Casella, a work—as its author defines it himself—"in modern Italian style," perfectly classic in form, enriched by all the latest conquests in the field of polytonal counterpoint. This, too, had a good success, thanks largely to its perfect execution by the Pro Arte Quartet.

Of the works of the young Italian composers I must mention the first performance of Alt-Wien, a Viennese rhapsody by Mario Castelnuovo-Tedesco, which was played in one of the concerts of the Amici della Musica by Ernesto Consolo and Nina Rossi. The work, in three movements—Valse, Notturmo and Foxtrot tragico—is absolutely inspired, the intrinsic beauty of the themes being supported by a characteristic and original technique.

A RISING PIANISTIC STAR

Another notable Amici della Musica concert was a recital by the young Florentine pianist, Gualtiero Volterra, who had a veritably triumphal success. Volterra undoubtedly has the qualities of a pianist of "great" stature—a superb technique and a delicate and brilliant touch joined to a flexible and poetic method of interpretation. He and Nina Rossi, who gave a fine concert at the Lyceum are the most highly appraised Italian pianists heard in Florence this year.

Worthy of mention among the singers are Mme. Ghita Lenart, the Hungarian recitalist who appeared before the Amici della Musica, and Evelina Levi. The latter gave, at the Filarmónica, a most successful recital of delectable interpretations of classical and modern pieces (Mozart, Rossini, Schumann, Casella, Liuzzi, Castelnuovo, Ravel).

Much interest has been aroused by the fine musical lectures of Henri Prunières and Jean Chantavoine under the auspices of the Alliance Française de Florence, and Paul Landormy at the Institut Française de Florence. M. Landormy has, in illustrating the contemporary musical movement in France, presented to his auditors the best pages of Honegger, Durey, Poulenc and Darius Milhaud.

FERNANDO LIUZZI.

WEINGARTNER SAYS FAREWELL TO VIENNA VOLKSOPER WITH PARSIFAL

Declines Guesting Engagement, But Retains Conductorship of Philharmonic Orchestra—Fredegundis a Failure in Vienna, Too—Viennese Operetta Still Flourishing—Cortot Visits Vienna

Vienna, April 29.—The event of the past week has been the definite retirement of Felix Weingartner from his director's post at the Volksoper. For a few weeks it had seemed as though his withdrawal would not be a complete one, although Dr. Fritz Siedry, his successor, had already signed the contract to become Weingartner's successor. Virtually at the last moment, the financial powers that be at the Volksoper made up their minds to retain Weingartner in some other official function, principally as guest conductor. But Weingartner, remembering a word which the great Hans Richter spoke in a similar situation, refused "to be a captain where he had once been a general," or, in his own words "to return by the back door after having been shown the way out through the main entrance." These manly words were spoken by him at a farewell gathering when the complete company of the Volksoper assembled behind the scene to bid their chief Godspeed after his closing performance of Parsifal.

In this last appearance at the Volksoper, Weingartner once more gave a demonstration of what his presence had meant to the Volksoper. It was an orchestral performance of highest perfection and well nigh unsurpassed even by the famous Staatsoper orchestra, and proved the enormous educational influence which Weingartner's leadership had brought to bear on the once very mediocre orchestral body of his opera house. On the stage, to be sure, things were far less excellent, although Carl Aagaard Oestvig, the star guest, made a histrionically wonderful Parsifal, and Emanuel List, the Austro-American bass, was a vocally remarkable Gurnemanz. The stage management and the general effect of the solo work was by no means worthy of a house in which a Weingartner wielded the sceptre.

GOOD BYE—AND AU REVOIR.

The rigid manner, by the way, in which the "anti-applause law" is being enforced at Parsifal performances the world over, is, to my unbiased mind, one of the most ridiculous superstitions in existence. The good people readily applaud Tristan or any other one of Wagner's earlier—and greater—operas, although he whose mind is susceptible to noble and reverential emotions, will be no less, and indeed more, gripped by the grandeur of Tristan than by the "religious" aspects of Parsifal. Be that as it may, it was a noble and manly deed on Weingartner's part to choose Parsifal for his farewell, and to slip out of his opera house quietly and unapplauded by the throng of his admirers who filled the theater to the top.

But whatever applause was withheld at the Volksoper burst forth demonstratively at his last appearances for the season with the Philharmonic. Indeed we have had a little series of improvised Weingartner festivals during the last two weeks: the last Philharmonic brought the Harald symphony by Berlioz who is well known to be one of Weingartner's favorite composers, and the annual Nicolay concert of the Philharmonics—the extra concert which closes their season—gave Weingartner his first chance in twelve or more years to show himself as an oratorio conductor in Haydn's Creation.

The Orchesterverein under Julius Lehnert paid homage to Weingartner as a composer (the capacity in which Vienna has been rather reluctant to appreciate the great conductor) by playing his symphonic poem, Das Gefilde der

Seligen, and the reception accorded to the work must have cheered Weingartner's heart—even more perhaps than the declaration from the Philharmonic Orchestra to the effect that they declined to accept his resignation from these concerts. It is now settled that Weingartner will next season again conduct as many of the Philharmonic concerts as his extensive English and Spanish tours will permit and Vienna had a good laugh two days ago when the Philharmonic announced that Dr. Strauss and Franz Schalk had "kindly consented" to direct the remaining concerts—which in Viennese German means that Strauss has once more failed to crowd Weingartner out of the Philharmonic post.

SOMETHING SHAKY.

But Strauss will soon have his share of the festivities when the fourteen days of Strauss music—somewhat incorrectly announced as Strauss Week—begin at the Staatsoper on May 2. Already the Strauss Festival is casting its shadows before, for the repertory has never been more limited and performances never poorer than just now when all available time and energy is being devoted to rehearsals for Schlagobers and to a hasty "brushing-up" of all the other Strauss works for the coming big show.

The long-deferred premiere of Franz Schmidt's Fredigundis was doomed to failure after the opera's débâcle at Berlin and the few changes which Schmidt has since introduced in his work could not succeed in atoning for the ridiculously gruesome libretto and the lack of dramatic tension. The music is at all times symphonic—whatever fame Schmidt enjoys in the world is as a symphonic composer—and monotonous, in spite of the occasionally brilliant scoring. There is in the whole book one really dramatic situation: when Fredigundis, having poisoned her unhappy spouse, executes a maniacal dance around his tomb. But Schmidt goes to work soberly and placidly to compose this scene in strict Variation form, with a bucolic woodwind passage as his principal motive! It is a hopeless case of a serious musician entangled in barren theory.

For the rest, the supreme effort of the Staatsoper during the last few weeks has been a revival of Meyerbeer's L'Africaine. It was an ill-fated attempt, since Piccaver and Wildbrunn, who had been announced as the high lights, jumped out at the last moment in favor of second-rate understudies. And what could be more dull than a brilliant Meyerbeer opera given by a cast of second class Teutonic singers! The revival was short lived, of course, in spite of the pretentious announcement that the splendid costumes were exact copies of those worn at the Vienna premiere, on February 27, 1866, and modelled after old French drawings contained in the archives of the Staatsoper. Even the ship in the fourth act could not save the situation, although it rolled with such a realism as to almost symbolize the shaky financial condition of the whole Staatsoper.

KALMAN'S AND LEHAR'S LATEST.

But for once, the Staatsoper is not isolated in its pecuniary difficulties. In fact its situation in this respect is just now beginning to improve with the impending tourists' season. Already English speaking patrons are in preponderance there and at Max Reinhardt's new Theater in der Josefstadt; and this influx of paying foreigners is particularly vital for the Vienna theaters just now, when billionaires are selling their villas and motor cars, and fortunes are tumbling to the ground as a result of one of the worst stock exchange slumps in the history of the country, which, again, is the outcome of the sudden rise of the much-battered French franc. These are hard times for the amusement business, and if present conditions continue, the performers may soon be in the majority over the spectators in some of the Viennese orchestral concerts and operetta theaters.

As for the latter, there are only two exceptions, namely the Theater an der Wien, where Kalman's latest Countess

Mariza is running in its third month, and the Bürgentheater, where Lehár's Cloco has established a merry régime for some months to come. Kalman's operetta, as usual, has a distinctly Magyar flavor, largely provided by the presence on the stage of a real Hungarian band. His score has hit after hit, and some of them are of the really electrifying sort, but even these abound with what must be termed, with apologies to Arnold Schönberg, contrapuntal treatment. Their melodic outlines are, of course, simple and often primitive—it is only this kind of music which scores hits—but the supporting voices in the orchestra, ever original, are a boon to the intelligent listeners. Both in melody and stage situations, Countess Mariza is sometimes recollective of Die Csardasfürstin, Kalman's old and greatest popular success, yet it is thoroughly interesting musically from beginning to end. Furthermore, it has a male role which is a real star part, and Hubert Marischka does some fine acting, singing, dancing, whistling and violin playing in it, besides being the owner of the theater in which it runs—in short comes close to being a Viennese duplicate of the original and only Georgie Cohan.

Lehar's Cloco, on the other hand, the second big operetta success of the season, is less an operetta than a real refined comedy with music, and at any rate, a turning point in Lehar's career. For the first time he forsakes the methods of grand opera or high-brow operetta which have characterized his work for six or eight years past, to write really funny music for a really funny and unpsychological book. His tunes keep away from triviality and even strike a note of real warmth and feeling where the situation permits; and there is one scene, a piano lesson, where the music is built around the C major scale played by the piano, which is one of the wittiest comic opera numbers I have heard in recent years. Vienna operetta is not in danger as long as men like Kalman and Lehar compose such pieces; but where is the young generation of composers to succeed these already classical exponents?

WUNDERKINDER.

In the instrumental field, there is no cause for worry in this respect, for young and unusually talented virtuosos are springing up in great numbers. New names of child prodigies are bobbing up every week, and although only a small percentage is really worth while, there are still enough good ones to atone for the large number of disappointing ones. Five specimens came into prominence at Vienna lately, and every one was a real winner. Robert Goldsand, pianist, is not entirely a newcomer—I heard him last year and was then impressed by his playing. He is a pupil of Hedwig Kanner, wife of the great Moriz Rosenthal, who must have profited from her husband's supreme mastery, for when I heard little thirteen-year-old Goldsand lately, his growth was unmistakable. He is a little star by now, and seems to have passed the crucial line which separates the "Wunderkind" from the real artist.

Little Julius Chajes, who is only eleven years old, is not only an accomplished pianist but also an aspiring composer, his Theme and Variations showing a workmanship which is far beyond his age. Then there are two Gimpel brothers, who are promising of big things. Jakob is a very good little pianist, and his brother, whose first name is very appropriately Bronislaw, is the star pupil of Robert Pollak, the Viennese violinist.

Harry Farberman, the Detroit boy who has given two unusually successful and almost sensational concerts here recently, may be mentioned in this connection; he bids fair to become a Vienna star by the time he finishes the four recitals for which he is announced. Like all good Wunderkinder and young violinists, Goldsand, Chajes, the Gimpel boys and Farberman, either by birth or descent, hail from those Eastern provinces of the former Austro-Hungarian monarchy which had produced Huberman and other great violinists.

INTERESTING ORCHESTRAS.

And it is noteworthy, by the way, that all these young artists and indeed most of the celebrated child prodigies—witness Elman, Zimbalist, Heifetz, Morini and Rubinstein, to mention only a few of the most noted ones—were of Jewish origin. And more noteworthy still that withal the musical talent of their race seems to lie in the reproductive side rather than in the productive. Such speculation was invited by two recent concerts which the Jewish Singing Society gave in conjunction with the Hakoah Orchestra, under their conductor, S. Braslavsky, with programs devoted to the Hymn of Praise, by Mendelssohn—one of the few exceptions which prove the rule—and Rubinstein's oratorio, The Tower of Babel, a strange mixture of variegated elements ranging from the romanticism to Wagner, and a rather dreary affair despite some interesting Oriental colorings which anticipate some of the later musical tendencies. The performers were of Jewish race throughout, including all the members of the orchestra, which is composed of amateurs and semi-amateurs.

Another interesting orchestral organization which ventures out into the Viennese spotlights now and then is the Physicians' Orchestra, which enlists the services of Viennese medical men strengthened by a few professional musicians in the more exposed and risky instruments. And a new incentive to local orchestral activity has been given by the foundation of a new orchestra at Döbling, an exclusive residential district in the suburbs of Vienna. This body consists of music lovers from this vicinity, supported by a number of players from the Volksoper orchestra, and the whole undertaking, sponsored by some wealthy and influential citizens, purports to supply good music to the inhabitants of the neighboring suburbs at very low admission prices. The first concert, led by Alois Blaschke, augured well for the future of the new organization. Let us not forget that it was just such modest beginnings that the now historical and famous Gesellschaft der Musikfreunde of Vienna originally sprang from; and that the very district of Döbling is consecrated by memories of Mozart, Beethoven, Schubert, Johann Strauss, Hugo Wolf and Mahler, all of whom have lived and written some of their greatest works in this Viennese suburb.

ALFRED CORTOT IN VIENNA.

The much vaunted "Viennese spirit" which lives in the works of these masters, to be sure, is by no means limited to locality. It is the privilege of true genius to grasp the deepest innate significance of art, regardless of nationality and birth, and a great Frenchman will play Viennese music no less true to its inherent spirit than a great Austrian. This is the obvious lesson drawn from the recent visit of Alfred Cortot—his very first visit to Vienna, by the way—

(Continued on page 12)

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Havana, Cuba MAY
Teatro Nacional 1923

Lucchese obtained one of the most brilliant triumphs. Lucchese is a singer of rare merit. Here, where Barrientos, Galli-Curci, Pareto and Otein have been heard in Lucia, Lucchese's triumph is a great proof of her extraordinary merits.—El Diario de la Marina (Habana).

A packed house showed the greatest enthusiasm recorded this season, not only for the masterly way in which the great Ruffo sang and acted, but also for the truly exquisite singing of Lucchese, whose Ophelia will long be remembered together with her incomparable interpretation of Lucia and Barber. Lucchese's Ophelia was really a thing of beauty. There was an ovational demonstration in the beautiful singer's honor at the end of this act and she had to take eight or ten curtain calls.—*The Havana Post.*

The revelation of the night was Josephine Lucchese, a coloratura soprano who interpreted delightfully the role of Rosina. Very young and graceful, she possesses a very fresh and flexible voice which she uses with true perfection.—*La Discusion, Habana.*

Ravinia, (Chicago) JUNE
Ravinia Grand Opera Co. . . . JULY
AUGUST

Lucchese sang with a sense of musical values that was unusual and ended with a long-held high note of exquisite loveliness. The upper flights of her voice were of remarkable, even phenomenal beauty.—*Chicago Herald and Examiner.*

Her voice has a beautiful quality. In the top register she displays a quality which is crystal clear. In roulade work she is entirely commendable.—*Chicago Journal of Commerce.*

An artist of decisive talent and a picture of much comfort to the optic nerve. She displayed a voice which is a lovely demonstration.—*Chicago Daily Tribune.*

New York, Philadelphia, Boston SEPTEMBER
San Carlo Grand Opera Co. . . . OCTOBER
NOVEMBER

Lucchese won an ovation for her work in Lucia. Slender, young and beautiful, she not only sang the role intelligently and with splendid voice, but also proved her powers as an emotional actress.—*The New York Tribune.*

Her delivery of the Caro Nome in its dazzling scintillations and by-pyrotechnics must have reminded the veteran opera goer of Adelina Patti in her best days, and thoroughly well deserved was the tremendous salvo of applause which it elicited. Nothing finer of the kind has been heard here during this or many previous seasons, and Mme. Lucchese must be congratulated on the achievement of a veritable triumph.—*Philadelphia Inquirer.*

It was not the fault of the audience that Miss Lucchese did not repeat her singing of the famous coloratura air. Her voice has grown in power without losing the exquisite clarity that has always distinguished it. Miss Lucchese's great merits are too familiar here to need extended praise.—*Boston Globe.*

Concert Tour (Season 1923-1924)

Bryn Mawr, Pa.; Philadelphia, Pa. (8); Madison, Wis.; Baraboo, Wis.; Stevens Point, Wis.; Wisconsin Rapids, Wis.; Wausau, Wis.; Appleton, Wis.; Ridgeford, Wis.; Sheboygan, Wis.; Oshkosh, Wis.; Fond du Lac, Wis.; St. Paul, Minn.; Minneapolis, Minn.; Rochester, Minn.; Albert Lea, Minn.; Mankato, Minn.; Sioux City, Iowa; Des Moines, Iowa; Marshalltown, Iowa; Omaha, Nebr.; Leavenworth, Kans.; St. Joseph, Mo.; Kansas City, Mo.; Ottawa, Kans.; Topeka, Kans.; Lawrence, Kans.; Warrensburg, Mo.; Sedalia, Mo.; Jefferson City, Mo.; Jackson City, Mo.; New Orleans, La.; Biloxi, Miss.; Juarez, Mex.; Mobile, Ala.; Pensacola, Fla.; St. Augustine, Fla.; Jacksonville, Fla.; Daytona Beach, Fla.; Tampa, Fla.; St. Petersburg, Fla.; Sarasota, Fla.; Modesto, Cal.; Long Beach, Cal.; Los Angeles, Cal. (3); Santa Maria, Cal.; Berkeley, Cal.; Piedmont, Cal.; Pasadena, Cal.; Phoenix, Ariz.; Del Rio, Tex.; San Antonio, Tex. (2); Yoakum, Tex.; Victoria, Tex.; Brownsville, Tex.; Matamoros, Mex.; Ardmore, Pa.; Doylestown, Pa.; Wilmington, Del.

Lucchese scored a hit. In Verdi's Caro Nome and Eckert's Echo Song she wholly won her audience. The last was a most merited triumph, for she swept through the vocal flights of this famous coloratura piece with exquisite effects.—*Daily Star, Minneapolis, Minn.*

No finer coloratura flute notes or phrasing has been heard here than the lovely trills of Josephine Lucchese in "Charmant Oiseau" last night at the Philharmonic Auditorium. Miss Lucchese's pianissimo is exquisite, and she excelled in the things she has made hers through her opera experience.—*Los Angeles Evening Express.*

Miss Lucchese is a young woman with such beauty of voice and beauty of person as are seldom found singly let alone in combination.—*Pioneer Press, St. Paul, Minn.*

Her voice is rich and full and she possesses fine enunciation and sustained quality of tone. She was excellent.—*The World Herald, Omaha, Nebr.*

Petite of figure, sweet of face and with a soprano voice of rare beauty, Josephine Lucchese completely won her audience. Miss Lucchese's voice, augmented by a charming personality, drew an infectious applause from the house and was encored time and again at the end of each number.—*News, Des Moines, Iowa.*

In Miss Lucchese's voice there is perspective, emphasis, sympathy and a beautiful quality which assures this young artist of a future hearing in the concert world. All her numbers were given without a flaw and with marvelous surety and tonal color.—*Journal, Kansas City, Mo.*

The most difficult passages were phrased with superb technic, the kind that comes from long and laborious work coupled with intelligence and understanding. . . . She dazzled her audience.—*New Orleans States, New Orleans.*

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MEMPHIS BEETHOVEN CLUB TO LOCATE IN NEW HOME

Mrs. Jefferson F. Hill's Ambition Realized—Many Gifts of Furnishings Received—Life and Memorial Memberships Given to Aid Finances

Memphis, Tenn., May 4.—While it has been the ambition of the Beethoven Club for many years to own a home in keeping with the dignity and high standard of the club, it is really the culmination of the goal set by Mrs. Jefferson Franklin Hill, when she was elected president of this splendid organization six years ago. The home was the residence of Mrs. A. L. Lowenstein, 217 North Waldran Boulevard, and is situated on a lot 147 by 383 feet, which provides space for the building of an auditorium—the next big undertaking of the members. The house is of gray stone and contains fifteen spacious rooms which will be used for all of the club meetings, receptions and musicales. There are four divisions of membership—senior, junior and two juvenile. The junior members range in age from fourteen to eighteen and the juveniles from six to fourteen years, the latter having grown to such proportions that it necessitated two divisions.

The second and third floors will be used as music studios, many teachers preferring studios in the residential section of the city. In Mrs. Hill's formal announcement of the purchase of the home she said, "We have purchased a home of which every Memphian may be proud. It is their home and I have enough faith in the generous Memphis public to know that we will have its hearty support and co-operation in paying for it." The committee which had charge of the purchase of the home included Meses. David L. Griffith, A. Denny DuBose, Frank Sturm, Lunsford Y. Mason and the club president, Mrs. J. F. Hill.

Through the kindness and generosity of Mrs. Lowenstein, who gave many of the handsome furnishings to the club, it was possible for the members to give an informal reception almost immediately after the purchase of the home. Every few days gifts are being made, and with the many improvements, Memphis will soon be the music center of the Tri-State, the Beethoven Club being far-reaching in its scope. It was founded in 1891, by the late Martha Trudeau, a beloved musician and teacher of Memphis.

Renowned artists have been brought to this city under the auspices of the club, and this work will continue. In deciding a plan for financing the purchase of the home, Memphians were invited to take out life memberships, the list being limited to 100. Memorial memberships were accepted also, among those being Arthur Falls, in memory of his wife, Katherine Seay Falls, a gifted violinist; Mrs. W. A. Gage, in memory of the late O. K. Houck, who rendered valuable service to the Club during Mrs. Gage's administration as president, and another in memory of her husband, the late W. A. Gage, who was a devoted member of the club. E. T. Tobey gave a memorial membership in memory of his mother, the late Mrs. Edward Taft Tobey, who was a charter member and a signer of the charter of incorporation. Mrs. Tobey was one of the leading piano teachers of the city for many years. Among the list of life

members it is interesting to note that several members of the junior and juvenile divisions appear, including Ruth McSweyn, Eugenia Buxton, Margaret Anderson, Irma Jones Buckingham and Dan Hamilton.

In providing a home for the Beethoven Club, it means that the scope of work can be enlarged and that this home is headquarters for Memphis musicians as well as the surrounding territory, it being one of the largest and most influential organizations in the South.

J. V. D.

Hutcheson Scores with MacDowell Concerto

Ernest Hutcheson's choice of the beautiful but rarely heard MacDowell concerto in D minor was heartily praised by the concert-goers and critics who heard him play this masterpiece with Chalmers Clifton's American Orchestral Society in New York recently. The Australian pianist's performance of the MacDowell piece was greeted with an even greater volume of applause by both audience and critics for its superlative interpretative qualities. To insure full and correct display of the beauties of this concerto,

Mr. Clifton and Mr. Hutcheson devoted three full rehearsals to it alone although the orchestra was preparing a long and difficult program for its final concert.

In his review in the New York Times Olin Downes wrote, "Mr. Hutcheson's playing of the concerto was not only an exhibition of masterly musicianship and virtuosity of the highest order, but it was also and very evidently an inspiration to the members of the orchestra. The pianist's rhythm and authoritative conception was as a rock for the young musicians to rest upon. In his hands the concerto again took its place as one of MacDowell's strongest creations, and as a work which, because of its style and poetic feeling, ranks high in the limited repertory of worth-while music for piano and orchestra. Mr. Hutcheson was applauded heartily and repeatedly recalled."

Bannerman in New York Debut Next November

Joyce Bannerman, an American singer who combines talent with grace and charm, will be heard in many concerts next winter, and competent musical authorities predict that her recent English success will follow her to her own country.



Bluff City Eng. Co. photo

MEMPHIS (TENN.) BEETHOVEN CLUB HOME

Miss Bannerman will make her New York debut next November. Her tours are conducted by Concert Management Annie Friedberg.

PATTERSON'S INSTRUMENTATION

A Review by Deems Taylor
(From the New York World)

About nineteen years ago I wrote a popular song. To tell the truth, it wasn't very popular, except with me; but as it certainly was not classical there seems to be nothing but "popular" to call it. At any rate when it was finished I decided to orchestrate it. So I bought Berlioz' treatise on orchestration and Corder's The Orchestra, and How to Write for It. A month's intensive study having given me a complete knowledge of every instrument, modern or obsolete, that any composer had ever thought of using, I settled down to the labor of making my score. The first violin part went famously, and was completed in no time; but the full score was never written. I had to stop because I couldn't think of anything to do with the second violins. As a matter of fact, it was several years before I did find out and by that time I had lost interest in the song.

The moral of this short tale is that while the existing treatises on orchestration are invaluable as far as they go, none of them goes far enough. As a rule they leave the student with an exhaustive store of information concerning the genealogy, construction, tone, pitch, range and technique of the various orchestral instruments (including numerous examples of solo passages from classic scores) but without the slightest notion of how to set about scoring even a simple piano piece for a small orchestra. Frank Patterson's Practical Instrumentation is, therefore, a much-needed book. It supplements rather than supplants the orthodox orchestral treatise, for it contains very little concerning instrumental construction and technique and in general assumes that the student already possesses such knowledge. What it does do, however, is to tell him how to write music in terms of the orchestra and how to translate existing music into orchestral terms.

Concerned as he is primarily with scoring and not with composing, Mr. Patterson observes no snobbish distinctions among compositions. Inasmuch as the music played by small orchestras is generally popular music, he devotes the first part of his manual to the scoring of jazz tunes, incidentally giving the only clear account of jazz scoring that I have ever seen in print. With popular music as his foundation, he proceeds to initiate the student into the mysteries of symphonic scoring, couching his instruction always in terms of simple common sense and anticipating the practical problems that always confront the novice, and for which the usual treatise gives him no solution. There are excellent chapters on spacing chords, on the difference between pianistic and orchestral idiom, on orchestral as opposed to choral counterpoint (an invaluable exposition), on arranging from a piano score and on methods of obtaining variety and motion. It is interesting to see how often he quotes Tchaikowsky, who writes less waste orchestration ("eye music," the Germans call it) than any composer, Wagner not excepted. His illustrations make amusing, and occasionally startling, reading, for he quotes Parsifal, Tristan, All Over Nothing At All, Les Preludes, Sing Song Man, the St. Matthew Passion music and the Wabash Blues with even-handed impartiality. His quotations, however, are all to the point and help to make the book a valuable addition to any musician's library.

Thorpe Pupil at Atlantic City

Elizabeth Chew, soprano, and Alice Warren Sachse, pianist, appeared in joint recital before the Research Club of Atlantic City on April 23, at the Marlborough-Blenheim. The program included Hayfields and Butterflies, Del Riego; Mood, Barnett; Wings of Night, Watts; Villanelle, Dell'Acqua; Pastorale, Scarlatti; Spanish Dance, Albeniz; Love's Dream, Liszt; On the Sea, Schytte; and others. The audience, more than five hundred, received both artists with real enthusiasm. Miss Chew has a soprano voice of limpid quality, a technic adequate to meet all demands, and a style which is distinctly individual.

She also appeared as special soloist on May 4 at the Central M. E. Church of Atlantic City, and on May 25 will give a recital under the auspices of the Atlantic City Board of Education in the High School Auditorium. Miss Chew studies and coaches with Harry Colin Thorpe.

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Mr. Whitehill's VERSATILITY is to a large extent due to his command of languages. He not only understands them and delivers them distinctly but he has a keen sense of their character and the influence of that character on the construction of the music to which they are set. Such a perception makes a man A MASTER OF STYLE, and it is this mastery which does so much toward enabling Mr. Whitehill to portray a Mephistopheles, a Telramund, an Escamillo and a Wotan. He has consistently made his Telramund a comprehensible person, which is something not always accomplished and never by a merely sonorous delivery of his well rounded phrases.—W. J. Henderson in the *New York Herald*, February 21, 1924.

Mr. Whitehill's tragically baffled god needs no extended praise at this late date.—Lawrence Gilman in the *New York Tribune*, December 21, 1923.

It was 7 o'clock before the audience was willing to forego the pleasure of the dignified bearing and magnificent voice of Clarence Whitehill.—*Washington Daily News*, March 13, 1924.

Dignity, subtlety, command by virtue of his manliness animate Mr. Whitehill's Toreador. Unmistakably the conqueror, he put into his role keen intellect as well as virile voice, rich in quality and full of meaning.—*Washington Herald*, March 11, 1924.

Mr. Whitehill opened the concert with a rendition of Hans Sachs' Monologue from "Die Meistersinger." His voice is rich and full of color and he has the quality of making a song come to life through unconscious dramatization.—*The Washington Post*, March 13, 1924.

Mr. Whitehill is as delightful a dramatic artist as he is powerful as a vocal artist. He portrayed in an individual manner many moods in the interpretation of his songs. He has the rare knack of giving vivid life to everything he sings. The audience was quick to appreciate the quality and heartily recalled him for encores.—*The Evening Star*, Washington, March, 13, 1924.

As Escamillo the toreador, from the moment Mr. Whitehill stepped on the stage he dominated it with his personality and voice, and his Toreador song won rounds of applause. His voice is of fine texture, extensive in range, capable of both power and softness and expressive in the utterance of emotional coloring and possessing as well a pronounced dramatic quality.—*Washington Post*, March 11, 1924.

His voice is rich and big. Besides the majestic volume of his tone production, his strong points lie in his interpretative gifts, and as he displayed his ability along these lines the enthusiasm of the audience became evident.—*The Ridgewood (N. J.) Herald*, April 24, 1924.



With Clarence Whitehill singing the role of Amfortas, as he did, magnificently, yesterday, the scene becomes something that one never quite forgets.—Deems Taylor in *The World*, November 30, 1923.

Mr. Whitehill's singing was that of a great artist.

—H. C. Colles, in the *New York Times*, December 21, 1923.

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STEINWAY PIANO

BERLIN MUSIC SEASON SHOWS NO SIGN OF WANING

Opera Houses and Concert Halls to Be Busy Through May—Staatsoper Chorus on Strike—Battistini, Myra Hess and Luella Meluis Among Guests

Berlin, April 22.—In former years Easter meant the close of the musical season in Berlin. The revival of musical activity, after the dulllest autumn season ever experienced in Berlin, has been so vigorous, however, that at present we find ourselves not at the close but right in the middle of the operatic and concert season, which bids fair to last in hardly diminished strength until the end of May.

In the Staatsoper the principal event of the week has been Mozart's Figaro, newly studied and brushed up by Conductor Erich Kleiber. As far as it went it was a delightful performance and I hardly remember ever having had so much aesthetic pleasure from Mozart's divine music before. Nevertheless, the performance had its weak points. The ensemble was perfect but the solo work, though good, was by no means of the very first order.

Frieda Leider, who is to be heard in the London German opera season, was a countess of noble stage deportment and excellent vocal qualities after having conquered a fit of nervousness at the start. Benno Ziegler, an excellent singer in the bel canto style, lent his art to the rôle of Almaviva with best effect. Karl Braun, well known to New York music lovers from his Metropolitan engagement, displayed a good deal of humor as Figaro, though his somewhat heavy basso is not by nature adapted to the buffo style. Elfrieda Marherr-Wagner sang well as Cherubino, without exhausting the dramatic and emotional possibilities of the part, and Irene Eden as Susanna was charming in appearance, but lacking in volume of voice.

KLEIBER'S FINE CONDUCTING.

The really eminent feature of the performance, however, was the manner in which Kleiber exposed the Mozart score down to its finest details, always vivid in expression tastefully varied in sound effects, characteristic in rhythm and accents, and full of indefinable charm. To hear this perfect little orchestra of not more than forty players was a real treat for the connoisseur. The chorus and ballet of the Staatsoper being on strike, one had to be satisfied with the comparatively modest children's ballet and a mediocre reserve chorus.

LUELLA MELUIS SINGS GILDA.

At the Deutsches Opernhaus in Charlottenburg a remarkable performance of Rigoletto demands special attention. Three distinguished guests united their efforts to give an exceptional excellence to this performance of Verdi's masterpiece. Baklanoff's rendering of Rigoletto needs no further praise, being well known in both hemispheres as one of the most striking and finished examples of the art of operatic singing. The Duke was sung by Peter Raitscheff, a young Bulgarian, possessing a splendid tenor voice, full of brilliancy, vigor and softness, well trained in the Italian school and fully up to the demands of the difficult and exacting part. No doubt Raitscheff will be ranked in the course of a few years among the great tenors of the world. The Gilda was sung by Luella Meluis, an American soprano. She proved herself worthy of partners of so high rank as Baklanoff and Raitscheff and was rewarded by the heartiest applause of an enchanted public.

BATTISTINI BACK AGAIN.

Mattia Battistini has come to Berlin for a whole series of performances in opera and in concert. His concert in the Philharmonic was a veritable triumph for the veteran and still unsurpassed master of bel canto. He sang a program of arias which cannot by any means be called first-rate in musical value. Still, every one of his offerings turned out a perfect work of art, because his rendering ennobled even the questionable pieces. Battistini belongs to those few artists with whom it is indifferent what they choose for production. To hear him sing a scale or a simple vocal exercise would be also a rare aesthetic pleasure. The rather short program of eight numbers was doubled by the encores demanded by the enthusiastic public and amiably granted by the great artist. Just among these encores some of the most captivating renderings were to be found, as for instance the great scene and aria from Rossini's Barber of Seville, which I never heard sung with an approximately equal virtuosity and irresistible humor. Hardly less admirable were the Schumann songs in Italian and the serenade from Don Giovanni. Fritz Lindemann, the pianist, who

is the constant accompanist of Battistini on his continental tours, shared the honors of the night in due proportion.

A RUN OF ENGLISH MUSIC.

English music and musicians were heard considerably of late. Myra Hess has finished her cycle of three piano recitals. The success of this young English artist so far entirely unknown in Germany has been remarkable. There was a practically unanimous recognition of her strong pianistic and musicianly qualities, of her charming womanly individuality. The last concert corroborated the former impressions. She played Beethoven, César Franck, Chopin, Brahms and Schumann, doing full justice to all the varied demands in style and manner of interpretation. She was especially happy in the eloquent rendering of Franck's broad and elevating Prelude, Chorale and Fugue, and in its counterpart, the amiable and graceful set of waltzes, which form Brahms' op. 39.

Clive Carey, the English baritone, well known in Berlin musical circles by his collaboration in the highly successful performances of the "English Singers," gave a recital of English songs, old and modern. Mr. Carey belongs to the type of the intellectual singer. His voice, though well-sounding and well-trained, is not extraordinary in quality. By his intellectual command of the musical material, however, he knows how to interest the listener in a high degree and to produce truly artistic effects.

Another recital of Old English Music was given by Gerald Cooper, pianist, with the assistance of Clive Carey and the Havemann String Quartet. An historical lecture by Mr. Cooper gave the necessary explanations to the music performed, which included pieces for four and five viols by Robert Parsons, John Dowland, and a considerable number of vocal and instrumental compositions of Henry Purcell. The Fantasia Upon One Note for string quintet and dance suite from the Faery Queen were especially impressive, showing a perfectly balanced and thoroughly individual art of composition, in its way as valuable and fully as characteristic of the English spirit as Rameau's art is representative of the French. Mr. Cooper's instructive and entertaining historical remarks, the excellent singing of Mr. Carey and the playing of the Havemanns (assisted by some other instrumentalists) combined to make this concert particularly interesting.

"SACRED" GOOD FRIDAY MUSIC.

Good Friday, as usual in Berlin, brought a flood of concerts, labeled more or less correctly as sacred music—profane music and theatrical performances being "verbotten" on this day. The most important of these concerts were two excellent performances of Mozart's Requiem, one in the Philharmonic, conducted by Bruno Walter, the other in the huge "Sport Palace," conducted by Professor Hugo Rüdell. Still another performance took place in this same hall some days previous under the leadership of Dr. Heinz Unger. Walter gave a magnificent reading of the sublime score, his forces being large, the Bruno Kittel Chorus, the Philharmonic Orchestra and a galaxy of soloists—Lotte Leonard, Mme. Charles Cahier, Waldemar Henke and Michael Gitowski.

On this day the orchestra of the Staatsoper was busy in both its houses, conducted by Erich Kleiber and young Georg Szell, who has quickly gained the highly creditable standing in the few months he has been connected with the Berlin opera. The Singakademie, following its tradition of nearly a century, performed both the St. Matthew and St. John Passion during the week preceding Easter under its director, Prof. Georg Schumann.

STILL MAHLERIZING.

Klaus Pringsheim is approaching the close of his cycle of orchestral concerts, which embrace all the symphonic works of Gustav Mahler. At the eighth concert we heard a number of Mahler's songs with orchestra, interpreted by Joseph Degler, the baritone of the Hamburg opera. Mahler's seventh symphony, also played at this concert, presents a difficult task to conductors, especially in its first movement, which is so little concentrated in form that the logic of its construction easily escapes the listener. Mr. Pringsheim, a conductor of considerable intellectual capacity, did not succeed in making this movement convincing.

There has been an avalanche of chamber music since the beginning of April, more particular mention of which has to be deferred to another time. Short mention should, however, be made of the second piano recital of Dr. V. Ernst Wolff, well known to the musical public as one of the best concert accompanists and highly praised for his superior art of improvising the thorough-bass in the Handel operas. His recitals show that he is no less remarkable as a solo pianist, excelling in the interpretation of classical music. A Rondino by Leopold Mozart, in Dr. Wolff's own arrangement, and compositions by Mozart, Mendelssohn, Schubert and Schumann constituted his program.

Dr. HUGO LEICHTENTRITT.

VIENNA

(Continued from page 8)

who played Schubert's Viennese Dances with a sympathy and artistic style which would have done credit to that typically Viennese of pianists, the late Alfred Grünfeld. But his second Liszt Rhapsody lacked none of the abandon and picturesqueness of the real Hungarian gypsy, while the Schumann Symphonic Etudes found this master pianist equally at home in the realms of romanticism. The delicate lyricism of Schumann's music seems to be most congenial also to Kurt Schmetterling, a young Vienna pianist, whose recent recital I count as one of the exceptions from the dull concert routine. Schmetterling (Butterfly), far from living up to the fickleness which his name indicates, is one of the few pianists truly deserving of the title of a "poet at the piano." Madallah Masson, the Australian, on the other hand, is rather a "Valkyrie of the keyboard." She attacked César Franck's Symphonic Variations with great vigor and energy, remarkably supported by the conducting of Ignaz Neumark, the Polish conductor, who gave a splendid account of himself also in his reading of Tchaikovsky's Fifth. Previously Neumark had reaped unusually flattering and well-deserved comment as the guiding orchestral spirit of Eddy Brown's second Viennese concert, which more than duplicated the big success of the American violinist's first appearance.

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NEW HAVEN ACCORDS A ROUSING WELCOME TO SCHUMANN-HEINK

Horatio Parker Choir Heard—Pawlowska Gives Two Performances—Heifetz Acclaimed—St. Ambrose Music Club Concert—Children Present Elijah—Yale

Music—Notes

New Haven, Conn., May 5.—On April 1 the Horatio Parker Choir, under the baton of David Stanley Smith, gave its fourth annual concert in Sprague Memorial Hall before an audience of musical enthusiasts who braved the elements to hear the best in a capella music. The program consisted of Russian Church compositions by Rachmaninoff and Kalinnikoff; old madrigals by Palestrina, Morley and Old French; English folk songs arranged by R. Vaughn Williams, and modern part songs by Parry, Elgar and David Stanley Smith, whose three-part song, *Go Not, Happy Day*, received such an ovation that it was repeated. A group of folk songs from Cornish, North Country and Hampshire, arranged by Holst, closed a delightful and well rendered program. Dean Smith was recalled several times by applause, which was shared with the chorus to the extent that a second encore had to be given at the end. H. Frank Bozyan, at the piano, provided a fine background when needed.

PAWLOWSKA APPEARS.

On April 9, Pawlowska, with her Ballet Russe and symphony orchestra, gave two performances at the Shubert Theater before capacity houses which expressed their pleasure by frequent and hearty applause.

SCHUMANN-HEINK RECEIVES OVATION.

It was a capacity house that assembled in the Schubert Theater on April 14 to hear Ernestine Schumann-Heink, who was given a rousing welcome. Her presence was radiant with friendship for old-time admirers, who were there in force to acclaim her. It was a joy to hear the German lieder and Wagnerian arias sung as she sings them, together with groups of English and other songs. Her dramatic rendition of *There Is No Death*, by O'Hara, was impressive. She was showered with flowers and applause, to which she responded generously with encores. She was splendidly assisted by the charming violinist, Florence Hardeman, and Katharine Hoffman at the piano, without whom a Schumann-Heink recital would seem incomplete. Miss Hardeman won her audience at once by her charm of manner, poise and finished playing. Her reading of Schubert's *Ave Maria* was enjoyed by all.

HEIFETZ GIVEN HEARTY RECEPTION.

On April 25, at Woolsey Hall, the season was practically brought to a close by Jascha Heifetz, whose program was greatly enjoyed by an enthusiastic audience. He was in his best form and rendered an excellent program in a faultless manner. The sonata was C minor, Grieg, which was given a splendid reading by the violinist, with Isador Achron at the piano. *Rondo Capriccioso*, by Saint-Saëns, followed, and its fine rendition demanded an encore in the shape of *Vogel als Prophet*, by Schubert. Bach's air on G string; *Tambourin de Rameau*, arranged by Joseph Achron, also his *Stimmung*; together with *Perpetuo Mobile*, by Riess, were beautifully performed, the Achron compositions receiving their premiere performances. *Le Cortège*, by Boulanger, was offered as an encore. *Nocturne in E flat* by Chopin was remarkable in every respect, and brought forth deafening applause. After closing with *Scherzo Taran-telle*, by Wieniawski, the audience insisted upon two more numbers.

ST. AMBROSE MUSIC CLUB.

The St. Ambrose Music Club gave its monthly recital in Center Church House on April 9, featuring a program of Shakespearean music, ably arranged by Sarah Tarleton Fiske and Florence Morrison, whose illuminating paper on the music to be played was read by Grace Burnes Munson at the opening of the program. Those taking part were Elsa Krailing, pianist; Ruth L. Oliver, contralto (a guest), Pauline Voorhees at the piano; Eda Bowers Robinson, violinist, with Mrs. George A. Austin at the piano; Beatrice Marsh and Grace Burnes Munson, vocalists, accompanied by Belle Loper Slater; Grace Walker Nichols, contralto, with Antoinette Brett Farnham at the piano; Florence Morrison, pianist, and Frances Waterman Stockwell, vocalist.

ELIJAH GIVEN BY SCHOOL CHILDREN.

The oratorio, *Elijah*, was given in Woolsey Hall on April 11 by a chorus of 650 picked from the upper classes in New Haven and commercial high schools, under the direction of William E. Brown, supervisor of music in the public schools. The soloists were Mary Loveridge Robbins, soprano; Grace Walker Nichols, contralto; Horace L. Smith, tenor, and Milton M. Stone, baritone, pupil of Percy Rector Stephens. Their work was most artistic. The second quartet consisted of high school pupils, whose names are as follows: Marguerite Gagliardi, soprano; Irma Mayer, contralto; Wayne Harrington, tenor, and John Hopkins, bass. Alternating at the piano were Mabel Schroeder and Samuel Yaffe, who supplemented a small orchestra selected from the New Haven Symphony Orchestra. The production as a whole reflected great credit on the musical ability of the chorus, soloists and director.

NOTES.

A fine concert was given at Dorscht Hall on Sunday afternoon, April 27, by the Second Regiment Band, Frank Fichtl, leader, before an audience of 600 or more. The as-

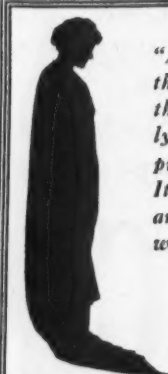
sisting artists were Signor Liberati, cornetist, and Mabel Brunt, soprano, both of New York, with Professor Diehl at the piano.

An enjoyable song recital was given at the Business and Professional Woman's Club on April 29 by Marjorie Kilborn, with Belle Loper Slater at the piano. Miss Kilborn has studied with Charles Rabold, of New York, for the past six years and is a singer of fine musicianship and appreciation. Her program included groups by MacDowell, Schubert and Gretchaninoff, with Elsa's *Dream* from Lohengrin for the aria, which she sang exceedingly well. Other numbers were a Russian folk song, *Mother Dearest*, and a group by Haydn, Purcell and Whiting, which closed the program. Miss Kilborn was in excellent voice and responded to the hearty applause with two encores. Miss Slater was admirable in her accompaniments.

New Haven is justly proud that the St. Ambrose Junior Music Club was the first to be formed in Connecticut, having organized last October with a membership of thirty-seven boys and girls, who gave their first concert on April 30 in Center Church House. The program was varied and interesting. Belle Loper Slater, State chairman of Junior Clubs, director and councillor of this club, and Marion Wickes Fowler, vice-councillor, are to be congratulated upon their efforts to assemble the musical talent of our young people.

MUSIC AT YALE.

The fourth informal recital by students in the Yale School of Music took place on the afternoon of April 3 in Sprague Memorial Hall. The program was varied and displayed the talents of singers, pianists and violinists.



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A joint recital was given by Angeline Kelley, soprano, and Alfred Ashfield Finch, baritone, on April 8 at Sprague Memorial Hall before a large audience of friends and music lovers. These young people are pupils of Francis Rogers and were splendid exponents of his artistry in point of tone production, diction and interpretation. They were charming and attractive in their stage presence, poise and ability to create the atmosphere of their several selections.

The annual prize competition in organ playing took place at Woolsey Hall on the afternoon of April 10. Those competing were Mary Clapp Howell, Albert Iver Coleman and Marian Keller, who won the prize. The compositions played were prelude from the third organ symphony by Widor and Piere's *Scherzando de Concert*. The judges were William C. Hammond, Seth Bingham and Bruce Simonds. G. S. B.

Alchin Summer Classes Largely Attended

Carolyn Alchin, instructor at the Southern Branch of the University of California, has taught at some university summer session for seven consecutive years. This, her eighth, she will teach at the University of Southern California in Los Angeles, where she expects a record attendance. From New York to San Francisco, and Oregon to Texas, both new and former pupils write that they expect to attend these harmony classes.

Miss Alchin's work is not only unique, but also exceedingly practical and fascinating. The material of her books is unusually good, but what she does with that material is the secret of her great success and the magnet that draws the teachers year after year.

Ethel Grow Returns from West

Ethel Grow, popular contralto, has just returned from a five weeks' trip which took her as far as California. Her object was not primarily the giving of concerts, but merely recreation and rest, but she was induced to sing on several occasions in Colorado and Southern California, both in public recitals and private affairs, and also over the Los

Angeles Times radio, and was greeted with enthusiasm. She showed her American program and her program of music with string quartet accompaniment—both of which have been given in the East with invariable success—to prominent musicians in the West, with the result that she has been invited to return next season to give these programs on the Coast. Miss Grow was a guest of honor at the reception given at Los Angeles to Mrs. Lyons, president of the National Federation of Music Clubs.

Miss Grow filled a return engagement at Rutland, Vermont, on May 14.

Papalardo Opera Ensemble Recital

The Papalardo Opera Ensemble gave a successful performance of *Rigoletto* on Thursday, May 1, at the Perth Amboy High School Auditorium, Perth Amboy, N. J. An enthusiastic and responsive audience greeted the artists of the Ensemble, each member of which made a distinct personal success. The Gilda of Beatrice Mack was charming. Her voice has a lovely appealing quality, and her singing of the *Caro Nome* aria in the first act brought down the house. Miss Mack has but recently returned from Italy, where she was well received wherever she appeared. Rogelio Baldrich was the Duke. His beautiful voice and grateful stage presence won his audience from the first, and the aria *La Donna e Mobile* was applauded so insistently that Mr. Baldrich had to repeat it.

In the role of Rigoletto, the baritone, George Chernowsky, was compelling. Possessed of a gorgeous voice and genuine ability as an actor, he made the difficult part of the Court Jester stand out in all its tragic intensity. Constance Eberhart sang the part of Maddalena. She was a striking figure as the flirtatious Gypsy. Her rich vibrant mezzo soprano voice blended beautifully with those of the other principals in the famous quartet. Sparafucile was remarkably well portrayed by the basso, Enzo Bozano. The part of Monterone was well sung by G. Pelletier. Ruth Phelps looked the part of the Countess in the first act, and sang pleasingly. She also sang the part of the Nurse in an effective manner.

Maestro Papalardo carried the whole performance along with his usual skill and mastery. His inspired accompaniment at the piano brought him a shower of compliments and applause.

The opera was presented under the auspices of the Community Entertainment League of Perth Amboy.

The Alexander-Major Course Begins June 10

Among the events which signalize the growing importance of New York as an academic music center is the announcement that this summer Elisabeth Alexander-Major will give her famous Swiss course at Carnegie Hall. For this purpose Mrs. Alexander-Major has taken the Granberry studios in Carnegie Hall, beginning June 10.

Four free scholarships for the course will be awarded, one each to the best tenor, the best baritone, the best soprano and the best mezzo-soprano enrolling for the course. The jury of award consists of H. O. Osgood, of the staff of the *MUSICAL COURIER*; Giuseppe Bamboschek, of the Metropolitan Opera Company's staff of conductors, and Coenraad V. Bos, the famous coach and accompanist.

Mrs. Alexander-Major, who won a high reputation at the Musik-Lyceum, Amsterdam (Holland), as a teacher who could correct the most difficult faults of the voice and bring out the best possibilities of talented singers, will be assisted by a staff of competent coaches, consisting of Chevalier C. de Lancelotti, formerly of Paris and London; Dr. Francis Gromon, formerly conductor of the Hungarian Royal Opera at Budapest; Eugene Roder, dramatic coach, and Olga Halasz.

One of the unique features of Mrs. Alexander-Major's course is that she freely permits other teachers and non-performers to attend her lessons and observe her methods. The summer course she offers comprises six lessons a week for a two months' period. This is designed to achieve results for students who seriously desire advancement rather than merely a change of scene in metropolitan surroundings during the summer months. Her course was announced in the last number of the *MUSICAL COURIER*.

"Fishing Is Ideal Recreation for a Baritone"

This is the opinion of Arthur Middleton, who proposes to do a great deal of it during his vacation this summer even though his between-season holidays will be cut rather short by his teaching engagement in Chicago. "There is nothing like it," declares this popular singer. "How delightful after a season of Pullman cars, hotels, taxicabs and concert halls to be out under a shady tree with a line in some quiet stream. I am an enthusiastic follower of Izaak Walton. It is the ideal recreation for a baritone."

University of Cincinnati Glee Club Heard

The University of Cincinnati Girls' Glee Club, under the direction of Burnet C. Tutthill, of the Cincinnati Conservatory of Music, gave a delightful guest concert at Ohio Wesleyan College. A feature of the evening was a group of songs in costume by Helen Hersey, mezzo-soprano, who has frequently toured the eastern colleges and universities. Kathleen Wise, pupil of John A. Hoffmann, sang the incidental solos in Elizabeth Cook's chorus, *The Sea Fairies*. Elba Davies was the accompanist.



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COAST TO COAST TOUR

A Continent Pays Homage to

MARIA IVOGUN

The Greatest Coloratura I Have Ever Heard.

—Ray C. B. Brown, in *San Francisco Chronicle*.

Maria Ivogun gave another song recital yesterday afternoon at Aeolian Hall before an audience of discriminating folk and other artists—a tribute in itself to any singer. Miss Ivogun is never afraid of hard or exacting programs and yesterday's offering was no exception to her previously established rule, for Bishop's "Lo Gentle Lark" and Kreisler's "Liebesfreud" which was written for this singer, were evidence of her willingness to try her pliable voice to its limits. Of course, there were encores given graciously and generously. Miss Ivogun not only sang beautifully and richly yesterday, as in her previous recitals, but she was a most pleasing sight to the eye.—*The New York Tribune*, February 3, 1924.

Mme. Ivogun is a fabulous singer made real. Her voice is of the kind that one finds described with ingenious metaphors in the fiction and near fiction of press agent prose, and never expects actually to hear. She is a winsome Lorelei, whose singing lures the auditor, not to distraction, but to spellbound state of aesthetic contentment. One's sense of proportion, perspective and color is satisfied by the perfect balance of her artistry, while one's emotional receptivity is profoundly penetrated by the searching simplicity and sweetness of her tone.

Her singing impresses one as having absolute artifice and being at the same time totally free from artificiality. Hers is a voice rich in feeling, so surcharged with sincere sentiment that there is warmth in her topmost notes and in her most rapid passage work. A dulcet tenderness permeates the very timbre of her tones like a perfume that lingers after the song is ended.

Averse though I am to superlatives the candid beauty of her voice, the fineness of her technical skill, the wise restraint she puts upon its volume and the vital sympathy in its vibrations tempt me to overstep caution and pronounce her to be the greatest coloratura I have ever heard.—Ray C. B. Brown in the *San Francisco Chronicle*, March 1, 1924.

The audience which heard Maria Ivogun at Aeolian Hall yesterday afternoon was loath to let her go. Seldom has one listened to a soprano of greater virtuosity. Her



tones are lyric in their tunefulness, but the flexibility of her runs, the darting sureness of her staccati, the clear, high, bird-like notes, belong to the realm of coloratura. She gradually unfolded her inexhaustible resources, first in the German group, where Kreisler's "Liebesfreud," especially vocalized for the singer, challenged the violinist in his own domain. This is where the encores began. Nothing could have sounded more unaffected (yet doubly artistic) than the numbers by the Tudor composers. "My Lovely Celia" had to be repeated; so did a song by Arne, and Carey's "Pastoral" so charmed the assembly that its enthusiasm broke bounds.

There followed eight encores, done in a manner worthy of Mme. Sembrich who was in front.—*The New York Times*, February 3, 1924.

Management:

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250 West 57th Street, New York City

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Steinway Piano

National Organists' Week at Wanamaker's

The week of organ and other music under the auspices of the National Association of Organists, T. Tertius Noble, president, was inaugurated by a luncheon given to President Noble in the Wanamaker Tea Room, May 5, which coincided with Mr. Noble's birthday. The table of the guest of honor had on it a big cake with a candy interrogation point in the center, and a burning candle on each side; "this represented the age of the honor guest, and the two candles his two years as president of the N. A. O.; you'll notice there is unlimited room for more candles," said Dr. Alexander Russell, concert manager of Wanamaker's. At his table also sat Courbin, McAll, Adams and Doersam. Organists present included the ladies Charlotte Matthewson, Ruth Barrett, Jessie Craig Adams, Mrs. Bruce Keator, Miss Whittemore and Mrs. Grasse, also Messrs. Sammond, Grasse, Noé, Stanley, Munson, Waters, Priest, Martin, Porter, Weston, Gray, Jr., and Riesberg.

Replying to introduction by Dr. Russell, Mr. Noble said this was the surprise of his life; he did not know that any one knew it was his birthday, "the fifty-seventh," said he. He especially prized a letter read by Dr. Russell from Rodman Wanamaker, referring to his (Noble's) activity and popularity in music. He added a word of special thanks to Mrs. Keator, who provided a lovely bouquet for his table. All the organists of the week excepting Mr. Gehren were present at this social function.

Clarence Watters (Christ Church, Rye) followed a brief introductory talk by Mr. Noble, playing brilliantly if not expressively, music by Andrews, Barnes, Jepson and Widor. Warren Gehren shared this recital, playing works by Russell, Jepson, Stoughton, Yon and himself, making of the instrument a living and expressive thing. His own prelude and fugue in D minor is a very effective work. The chimes, harp and vox humana effects in The Bells of St. Anne de Beaupre (Russell) were especially popular, and both young organists played from memory.

Charlotte Matthewson's recital was shared with Hugh Porter, with Isabel Lowden as speaker. Miss Matthewson showed high class ability, backed by the schooling received from Dr. Clarence Dickinson, in pieces by Bach, Liszt, Quantz, Widor, and her teacher. Mr. Porter played works by Borowski, Jepson, Barnes, Widor and Guilman, and proved himself an excellent organist.

The Model Motion Picture and Music Program, arranged by the Society of Theater Organists, was unique, first in the playing of John D. Priest of the Second Concert Study for Pedals, by Yon, and the simultaneous moving picture of this organist playing this work; many people saw for the first time how important and busy an organist's feet are. The motion picture organ music (Hunchback of Notre Dame) was played by Robert Berentsen, who first played the various themes pertaining to the characters, and showed himself a skilful and wide awake picture-player. This little mention does not do justice to the many musical opportunities seized and developed by Mr. Berentsen, all his playing covering the various moods and moments of this rather lugubrious film.

"Delightful" was the word used by President Noble to characterize the afternoon of organ and ensemble music

of May 8, under Edwin-Grasse's direction, with himself as participant in organ, violin solo and ensemble playing, as well as composer; his associates were Isadore Gorn, who played the first movement of the Tchaikowsky piano concerto splendidly, with Grasse furnishing orchestral accompaniment on the organ; and the Mozart String Quartet, which collaborated with Engelbert Brenner, oboe, in a



Sheffield photo

DR. ALEXANDER RUSSELL,

concert director of the Wanamaker Auditorium, New York; Chair of Music, Princeton University; composer and organist. His suggestion and cooperation with the National Association of Organists made possible the splendid week of music in the Wanamaker auditorium May 5 to May 10.

Handel concerto grosso. Grasse's playing of the big Bach toccata in F was outstanding; his organ sonata, played by himself, is a work of original thought, symmetrical and melodious throughout, and his three violin pieces, played by himself, were two Songs Without Words and a Scherzo in A minor. Of these it might similarly be said that they are melodious and enjoyable, the product of a unique personality. At the close Mr. Grasse held an impromptu

reception, many admirers surrounding him with words of thanks; his appearance in a triple capacity is ever an event.

Friday's recital was given by John Herman Loud, F. A. G. O., this Boston organist (Dean of the New England Chapter, A. G. O.), playing works by Bach, Brahms, Franck, Vierne, Widor and Bossi. The Piece Symphonique (Franck) was his pièce de resistance, the audience showing special interest in this. All-embracing technic and refined musical taste are attributes of Mr. Loud's playing.

The Organ and Choral Music was the subject of the program of May 10, this closing the series. Participants were Jessie Craig Adam, John Doane, organists, with the solo-quartet and chorus of the Church of the Incarnation, as well as of Ascension P. E. Church. The sixty voices of the combined choirs, conducted by Miss Adam, began the program by singing the Hallelujah chorus, everyone standing, attaining good climax, which Mr. Doane aided with the organ. The unaccompanied singing of Incarnation choir in Matthews' Ballad of Trees and the Master showed beautiful work, serious and artistic; that of Ascension choir less so, for the sopranos spoiled high B's twice; this is too high for a church chorus anyway! Noble's Pious Was the Billow, on the contrary, marked the climax of the singing of the combined choirs.

Mr. Doane played organ solo-pieces by Debussy, Ferrata and Reubke, in which dignity of interpretation and fine poise were evident. The program closed with choral works by Franck, Brahms and Parker.

An address by Rev. Dr. Percy S. Grant, rector of Ascension Church, was marked by much humor, as well as earnestness, quoting Goethe who said, "Every day one should read a poem, hear music and listen to good conversation," applying it to the present Music Week, and especially the Wanamaker Auditorium, where all three were to be had free. He told of Grace Church, during the time that Rev. Dr. Potter (later Bishop Potter) was rector, and of "the quartet-choir upstairs over the front door," which, with the organist, adjourned during service to a neighboring saloon (Fleischmann's?) and there imbibed freely, coming back to duties on the beckoning of the sexton. He contrasted this with the surpliced body of singers of nowadays, all alert, participating in the service, lending dignity to the ritual.

Every seat was filled, with standees, and the close attention of listeners was noted; music in the Wanamaker Auditorium is a dignified, beautiful art! For this Dr. Russell is largely responsible. One must also acknowledge the playful mind of Chairman Reginald L. McAll, of the National Association of Organists, under whose auspices the entire Wanamaker music-week was held.

Musicians at the Great Northern

Jacques Gordon, concertmaster of the Chicago Symphony Orchestra, is one of the prominent musicians staying at the Great Northern in New York. Other artists at this hotel are Isabel Scott, pianist, and Daisy Jean, Belgian cellist. Before returning to New York recently Fritz Kreisler rallied for his apartment to be made ready at the Great Northern.



GLENN DILLARD GUNN

"A Master Pedagogue of Chicago."—James Gibbons Huneke.

NORMAL TRAINING—PRIVATE LESSONS

June 23-August 2, 1924

During the past fifteen years Mr. Gunn has been represented by thirty-three artist students in appearances with orchestras.

These have ranged from professional engagements with the foremost symphonic organizations of the country by such renowned young American pianists as Moysaye Boguslawski, Martin Bruhl, Helen Desmond-Costello, Belle Tannenbaum-Friedman, Lucile Manker, Prudence Neff, Corrinne Frada Pick, Mae Doelling-Schmitt, Florence Scholl, Sarah Suttle-Towner and Minnette Warren, to special appearances often under the direction of Mr. Gunn.

In the latter category may be listed the following: Lucile Hicks-

MOYSAYE BOGUSLAWSKI, Chicago Musical College.
ETHEL STENN, Chicago Musical College.
MAE DOELLING-SCHMITT, American Conservatory, Chicago.
GRACE AUSTIN ARMSTRONG, Gunn School of Music.
GRACE BOCKSERMAN, Gunn School of Music.
HADASSAH DELSON, Gunn School of Music.
BELLE TANNENBAUM-FRIEDMAN, Gunn School of Music.
ALBERT GOLDBERG, Gunn School of Music.
CLEO MUNDEN HINER, Gunn School of Music.
EVA JACK, Gunn School of Music.
MARY MARKIN, Gunn School of Music.
MARGUERITE PAINTER, Gunn School of Music.
FLORENCE SCHOLL, Gunn School of Music.
W. WARD WRIGHT, Gunn School of Music.

Albro, Charlotte Brown, Joseph Corre, Lucita Cramer, Effie Haarvig-Compton, Hadassah Delson, Lucile Dokksn, Mildred Gravely, Evelyn Hansen, Cornella Lampton, Muriel Meyer, Ebba Noer, Lenore Sieberg, Ethel Stenn, Gladys Warner and Wilton Weidenbach.

The following twenty-seven teachers occupying important positions in the schools of Chicago and the Middle West are only an incomplete list of the musicians trained and placed by Mr. Gunn:

CAROLINE BOWEN, MacPhail School, Minneapolis, Minn.
MERRIL HERDAHL, MacPhail School, Minneapolis, Minn.
BERTHA MARRON-KING, MacPhail School, Minneapolis, Minn.
EMILY MINETT, MacPhail School, Minneapolis, Minn.
GLADYS WARNER, MacPhail School, Minneapolis, Minn.
EVELYN HANSEN, MacPhail School, Minneapolis, Minn.
INGABORG OLUND, MacPhail School, Minneapolis, Minn.
MURIEL MEYER, MacPhail School, Minneapolis, Minn.
EDITH GROFF, Dubuque Conservatory, Dubuque, Ia.
MILTON WEIDENBACH, Dubuque Conservatory, Dubuque, Ia.
MARTIN BRUHL, Bruhl School, Burlington, Ia.
ASLANG OLSEN WRIGHT, State Normal, Valley City, N. Dak.
ADRIEN POULIOT, State Normal, Valley City, N. Dak.

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MADAME
LESCHETIZKY

Madame Marie Gabrielle Leschetizky, widow of the famous Viennese teacher of the greatest pianists of the day, Theodor Leschetizky, comes from an old Polish family, and was born at Przemyśl in Austrian Poland. On the paternal side she is descended from a distinguished Roman family, celebrated in art and music. Her grandmother, the sister of Julius Fontana (well-known friend of Chopin and editor of his posthumous works) was remarkable for her rendering of Chopin's music. It was therefore not surprising that Marie Gabrielle should show unusual musical gifts in her very early years.

Mme. Leschetizky's first teacher, when she was eight years old, was Louis Marek, a pupil of Liszt. He was enthusiastic and predicted great things for his small pupil. However, the family were opposed to a career for a girl, and the only appearances she was allowed to make in public were at a few charity concerts. She was educated at the convent of Sacre Cœur, where she took up the study of science with eagerness, finally taking her degree. After this, music claimed all her devotion. It was at Vienna, where her uncle held a prominent government position, that she studied. In spite of the fascinations of court and social life in the capital Mme. Leschetizky continued her passionate devotion to music, and soon began to study with the famous Viennese master, whom she regarded with unbounded admiration. She quickly became the great star of the Leschetizky school, and for eight years was not only the master's most eminent pupil, but his brilliant collaborator. In 1908 she married him, and continued to collaborate in his work until his death in 1915.

Before 1915 she had given concerts in the most important European capitals with brilliant success. The interpretation of Chopin was traditional in the family, and found its full culmination in Mme. Leschetizky. The magnetism of her striking personality and her consummate artistry placed her at once in the foremost rank

of pianists on the Continent. The master's last illness and the war prevented her appearing in public for some time. After Leschetizky's death she left Vienna and travelled, spending most of her time in Berlin and Munich. She was in Germany when the revolution was at its worst and went through some trying experiences. Then followed a series of concerts in Roumania and Scandinavia. In 1922 Mme. Leschetizky settled in Paris and established there a school to carry on the traditions and ideals of her celebrated husband.

Mme. Leschetizky gave one recital in Paris last year, which the Paris correspondent of the "Musical Courier" reported: "One of the last and most interesting of the concerts which closed the Paris musical season was the piano recital given at the Salle des Agriculteurs on June 7 by the Polish pianist, Marie Gabrielle Leschetizky, widow of the famous master, Theodor Leschetizky, combining a discriminating and enthusiastic audience. Combining a thorough technical equipment with profound intellectual penetration, one becomes aware from the first moment of the presence of an intense creative personality which comprehends and draws inspiration direct from the spiritual content of each work interpreted. It is this potent quality in her art which enthralled and wins a storm of enthusiastic applause from her audience wherever she plays."

Edouard Beaufort, the critic and writer on musical subjects, said, after this concert:

"Madame Leschetizky is truly a magician of the piano. She possesses the legendary power of magicians of old, who, at will, became towering giants or plaintive nightingales. It seemed humanly impossible that a woman could play with such masculine force, such grandeur and such ease the Cesar Franck prelude for organ arranged by Harold Bauer, the Vivaldi concerto rewritten by Wilhelm Friedman Bach and the Liszt 'St. Francis Marchant Sur les Flots' (her last number). Her Chopin preludes were capricious or passionate, and her inter-

pretation of the sonata in B flat minor transcends that of all of the great artists within memory. She is a worthy grandchild of the Polish aristocrat, Jules Fontana, who was Chopin's most intimate friend, and who so untiringly interested himself in the publication of the great composer's works.

"Our one regret is that she did not play Mozart. We think that in some other life she must have been 'eavesdropping at the hearts of composers.'"

PRESS TRIBUTES

PARIS:

"Marie Gabrielle Leschetizky revealed the rarest qualities of technical command and purity of style."—(Le Figaro).

LONDON:

"She seemed to see eye to eye with the composer, and therefore reproduced his thoughts with completeness not often realized."—(Daily Telegraph).

BERLIN:

"Whatever she offers is consummately played in its own characteristic mood."—(Boersen-Zeitung).

VIENNA:

"A pianist who combines extraordinary spirit and power with a bewitching cantilene which is like an exquisite thread of gold spun from the piano keys."—(Som-u. Montag Courier).

DRESDEN:

"The admirable temperamental artist unites in herself all the much lauded excellences of the Leschetizky school. She possesses a crystal-clear technique developed to the point of virtuosity, and dynamics capable of the finest gradations from a delicate pianissimo to the most powerful climax."—(Dresdner Nachrichten).

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AMPICO RECORDINGS

AMARILLO (TEX.) ENJOYS FIVE-DAY MUSIC FESTIVAL

Girvin's Little Symphony Offers Splendid Performances—Concerts Given by Sopkin, Warner, Moore, Kortschak, Galli-Curci and Schipa—The Land of Chance a Success—W. T. S. T. College Band Plays—Contest Day—Bliss Cantata Heard

Amarillo, Tex., May 10.—The Panhandle Music Festival, under the direction of Emil F. Myers, who has for ten years been sponsoring artists, grand opera and festivals here, in addition to his work as teacher and director of Amarillo College, took place in the New Municipal Auditorium from April 21 to 25. The event was one of much interest, introducing many well known artists to the music lovers of this city and those who came from surrounding localities to enjoy the five days of splendid musical activities.

CHILDREN'S CONCERT ENJOYED.

The orchestra engaged was Girvin's Little Symphony of Chicago, conducted by Ramon B. Girvin, which opened the Festival with a special children's concert on Monday afternoon. The numbers played included Elgar's Pomp and Circumstance; two numbers from the Peer Gynt suite; Melody by Massenet, and Tchaikowsky's Valse des Fleurs. A string quartet—consisting of Ramon Girvin, first violin; Henry Sopkin, second violin; Armond Roth, viola, and Richard Beidel, cello—gave an excellent rendition of a Mozart quartet. Jack Baus was heard in two violin solos by Chamade-Kreisler and Schubert. Joseph Grill presented a trombone solo and Phil Warner pleased in two piano solos by Chopin. A cornet selection, O Sole Mio, by Meyer Lester, was enjoyed.

GIRVIN'S LITTLE SYMPHONY PLEASURES.

In the evening a delightful concert took place, given by Henry Sopkin, violinist, and Phil Warner, pianist, and the Girvin's Little Symphony Orchestra. The program opened with two orchestral numbers, Weber's Oberon overture, and the Schubert Unfinished Symphony. Other numbers which proved a delightful treat were Mottl's Ballet Suite; the andante cantabile from Tchaikowsky's fifth symphony, and March Slave by the same composer. Mr. Sopkin contributed two selections to the afternoon's enjoyment, and Mr. Warner was heard in the first movement of Grieg's A minor concerto.

THE LAND OF CHANCE A SUCCESS.

On Tuesday afternoon the Harmony Club presented a comic opera in two acts, The Land of Chance, music by Fay Foster and book and lyrics by Alice M. Foster. The performance was much enjoyed by a good sized audience. The cast was large, including Lucile Viola Houser, Olive M. Childers, Mattye Belle Jack, Carlotta Cheney, Mrs. R. S. Thompson, Mrs. J. E. Montgomery, Mrs. E. F. Lanham, Mrs. Howard Trigg, Mrs. F. C. Higgins, Mrs. Jack Burgess, Margie Fleener, Mrs. J. S. Orr, Crete Allen, Susie Crudginton and Mrs. W. H. Flamm. Besides these principals there were many chorus members and attendants who assisted in making the opera a feast for the eye as well as for the ear. Mrs. Toney Chisum was the general director, Mrs. Robert Wilson, musical and stage director, and Mrs. H. J. Houser the dancing director.

MOORE AND KORTSCHAK IN JOINT RECITAL.

In the evening those two inimitable artists, Francis Moore, pianist, and Hugo Kortschak, violinist, were heard in a delightful program. Both gave two solo groups, Mr. Moore's comprising works of Gluck, Seeböck, Guion, Moszkowsky, Chopin and Delibes-Dohnanyi; and Mr. Kortschak's including Nardini, Porpora-Kreisler, Leclair, Goldmark, Sgambati and Sarasate. The two combined their skill in the introductory selection, Grieg's sonata in C minor.

W. T. S. T. COLLEGE BAND HEARD.

Wednesday afternoon brought the West Texas State Teachers' College Band of Canyon, Tex., C. E. Strain, director. Herschel Coffee, violinist, and Master Charles Strain, cornetist, were the soloists. The orchestral numbers presented included Bigelow's march, The N. C. 4; Laurendeau's overture, The Golden Wand; Sherman's Cupid's Captives; King's Cyrus the Great, and the Star Spangled Banner.

GALLI-CURCI ACCLAIMED.

What was perhaps the acme of the Festival was the concert held on Wednesday evening by Amelita Galli-Curci and her assisting artists, Manuel Berenguer, flutist, and Homer Samuels, pianist. Her usual splendid program was given, including works of Lotti, Mozart, Meyerbeer, Bishop, Fourdrain, Alvarez, Hue, Massenet, Dobson and Russel. She also sang one of Mr. Samuel's own compositions, Pierrot, pleasing the large audience which greeted her with demonstrative delight. Mr. Berenguer provided two solo numbers, Saint-Saëns' Romance, and Samuels' Autumn Leaves a Whirl.

CONTEST DAY.

Thursday was contest day, when in the evening the various winners of the prizes in piano, violin, voice and ensemble were heard in a program.

PAN, ON A SUMMER DAY.

The music department of Amarillo High School presented the cantata, Pan, On a Summer Day, text and libretto by Paul Bliss, on Friday afternoon. Four roles included the entire cast as follows: Pan, Edabeth Harmon; Night, Kathryn Pitman; The Leading Raindrop, Marjory Roach; and the Queen, Sarah Margaret Austin. A large chorus contributed no small part to the success of the event. Violin accompaniments were provided by Virginia Krug and piano by Margaret Harris and Ida Mae McClure. Dana Thomas Harmon was the director, assisted by Revene Gilvin. Dance numbers added beauty to the spectacular production.

SCHIPA CLOSES FESTIVAL.

The final Festival concert took place on Friday evening, introducing Tito Schipa in a program of numbers which caused much pleasure to those who were privileged to hear him. He sang delightfully the Dream aria from Manon;

stantly, not only at the Pennsylvania Grill but also on his various orchestral programs.

Then there are others, such as Eddie Foy and family, who use it as a dance number. Paul Humphreys, with the Jean Barrios Company at the State Theater, has used it as a piano solo, as does Joe Daly in Grace LaRue's Company. Ray Eleanor Ball and Brother, violinist and cellist, in Keith Vaudeville, constantly use it on their programs. There are also other artists almost too numerous to mention, who are featuring it.

MINNEAPOLIS PLEASSED WITH W. RHYS-HERBERT'S OPERETTA

MacPhail School Honors Dead Composer—Paderewski Heard in St. Paul—Other Items

Minneapolis, Minn., May 7.—An altogether pleasant occasion was the recent performance of W. Rhys-Herbert's pseudo-farical historical operetta, Will Tell, with book and lyrics by Fred Edmonds, by the graduation class of the MacPhail School of Music. It was also a graceful tribute to the memory of the late composer who passed away in Chicago on his way back to Minneapolis from New York after having taken the manuscript of his latest work to the publishers. The operetta was given at the auditorium of Central High School and under the watchful baton of William MacPhail proved to be a smooth and well rounded performance. The soloists, with their fresh and youthful voices, as well as the large and well balanced chorus, entered with evident enjoyment upon their various opportunities and were ably supported by the Orchestral Art Society.

PADEREWSKI HEARD.

The only Twin City appearance of Paderewski took place on April 10 at the Auditorium in Saint Paul, under the management of Edmund A. Stein. Needless to say, the huge place was completely filled and great enthusiasm prevailed. The artist was in excellent form and played his long program as only he can. A large number of encores at the end of the regular program attained the proportions of another miniature recital.

NOTES.

The Thursday Musicals closed its season with the last fortnightly concert on the morning of April 10, at the State Theater. The program, the chief burden of which was carried by Wilmot Goodwin, baritone, proved to be one of the most enjoyable of the whole season. Mr. Goodwin showed his fine voice and versatility in three groups of arias and songs. Marion Austin Dunn played the sympathetic accompaniments. Pleasing instrumental variety was given to the program by two cello solos by Dr. Botho Felden, and a trio by Mrs. Felden, violin, Dr. Felden, and Louise Chapman, piano, who also played the accompaniments to the cello solos. Mrs. H. S. Godfrey will continue as president of the Thursday Musicals as a result of re-election at the annual business meeting of the club.

A successful debut was made by Mr. and Mrs. McElroy Johnston in joint song recital on the evening of April 21, at Jackson Hall. A large and appreciative audience greeted the two artists who showed their fine voices and demonstrated their versatility in a program of operatic arias and duets in French and Italian, and in groups of songs in English, German and Norwegian. In spite of the length of the program the audience insisted on repetitions, and encores were given. Mrs. James A. Bliss was the finished accompanist. G. S.

Matinee Musical Club Celebrates Music Week

As a Music Week offering, the Matinee Musical Club of New York held a meeting at the home of Ethel Parks on May 8. About 150 guests listened to an attractive program consisting of song groups by Estelle Liebling, soprano, and Alma Beck, contralto; violin solos by Mozelle Bennett; duets by Hilda Brady Jones, soprano, and Robertina Robertson, contralto, and the song cycle, In Fairyland, by Orlando Morgan, sung by A. Marguerite Hawkins, Hazel Bouton, Henry Moeller and Harrington Van Hoesen. At the piano were Minabel Hunt, Berthe Van den Berg and Regina L. Schiller. The club announced a series of morning musicales for the coming season at the Hotel Ambassador, at which leading artists will be presented. A limited associate membership will be eligible to attend these concerts and the luncheons which accompany them.

Ora Hyde Wins Re-engagement

Ora Hyde, a young singer who has won the appellation of "The Minnesota Lark," had the good fortune to begin her career with an appearance as soloist with the Syracuse Symphony Orchestra. Her success was so marked that the result was a re-engagement in the same city during the same season. Following this appearance, the Syracuse Evening Telegram stated that "her voice of marked beauty and sweetness was impressive, especially in the solo group."

WILLIAM THORNER'S

Teaching Season
1924-1925

will be divided as follows:

NEW YORK CITY: October 1, 1924
to March 15, 1925

(Thorner Studios, 209 West 79th Street)

PARIS, FRANCE: April 1 to
August 1, 1925

For information in regard to either term,
write his Secretary at the New York
address.

Elisir d'Amore, Donizetti; his own Ave Maria; Rogers' At Parting; Calcevecchia's Suzanne, and other excellent selections. This splendid tenor from the Chicago Opera Company provided a fitting conclusion to a delightful five days of music. E. V.

Success of Nola Continues

When Felix Arndt wrote Nola, little did he expect the rapidity with which it would be taken up and used at all kinds of entertainment. The first time that it was vividly brought to our notice was when S. L. Rothafel used it for one of his most effective musical numbers, a silhouette dance by Oumanski, Niles and Zanau. The number was warmly applauded at the Capitol Theater and Mr. Rothafel was forced to give it about four times a year, perhaps oftener.

Norma Talmadge's new picture, Secrets, shown at the Astor Theater, offers the melodious strains of Nola not only in the musical score but also in the prologue to the film in the form of a silhouette dance. Rarely a week passes that Nola is not featured at the vaudeville houses. It is used at many fashionable dancing places such as the Palais Royal where Florence Walton and Leon Letrien are dancing to its melodies. Phil Baker has introduced it into the Music Box Revue and Vincent Lopez plays it con-

ANDRÉ POLAH in Unusual Program at Aeolian Hall, April 30, Achieves Unanimous Praise from Public and Press

André Polah gave one of the most interesting and provocative concerts of the waning season—Polah is one of these intense musicians who would infuse ardor into even those stereotyped violin numbers worn flat by inevitable repetition. . . . His program yesterday was in itself unusual and stimulating.—*New York World*.

. . . One who masters his instrument and his music in all the technical and interpretative requirements.—*New York American*.

. . . Polah is a violinist of musicianship and skill. . . . He never fails to offer a program of intrinsic musical interest.—*New York Mail-Telegram*.

. . . Polah's fine taste, good intonation and poetic style were in full evidence, here as elsewhere.—*New York Evening Sun*.

. . . Polah played with a silken tone of great charm and with a musicianship of the first order. . . . A charming number which was played with consummate artistry and brilliancy.—*New York Evening Post*.

For Bookings Season 1924-25, Address

Exclusive Management: ANNIE FRIEDBERG, Metropolitan Opera House Bldg., New York

Hardman Piano

Two Recent Festival Triumphs By GIANNINI

Springfield, Mass.

April 26

GIANNINI'S VOICE THRILLS AS
MUSIC FESTIVAL CLOSES

With the thrilling voice of Dusolina Giannini ringing in one's ears it is difficult to chronicle all that happened last night, for this young soprano is one of the finest of the present day and certainly the finest who has visited Springfield since the days of Nordica.

It needed only the first few measures of "Ritorna Vincitor" from "Aida" for one to realize that one of the rarest of dramatic sopranos was singing. It is a voice which seems to have every quality, somber and dark in the lower register and with ringing quality in the upper register, and so powerful that with her it was not a question of filling the Auditorium, but more a question of restraining the great volume of tone which seemed to come so spontaneously. The audience got a real thrill and applauded as Springfield audiences seldom applaud.

In "Pleurez Mes Yeux" from "Le Cid" Giannini revealed again her great interpretative abilities. Over her remarkably mobile features there flashed the whole gamut of emotions as the song progressed. With her compelling personality and simple assurance she received a practical ovation.—*Springfield Union*.

YOUTH, BEAUTY, VOICE, TRAINING, TEMPERAMENT, STYLE—THERE IS NOTHING WHICH A PRIMA DONNA COULD DESIRE THAT SHE LACKS.—*Springfield Republican*.



Syracuse, N. Y.

May 7

GIANNINI SCORES NEW TRIUMPH
AT FESTIVAL CONCERT

Dusolina Giannini, American born and American trained soprano, who has been lauded by the critics from the moment of her debut on March 14 last year, was given an ovation at the opening concert of the 1924 Music Festival in the Coliseum last night. Without any apparent effort her beautiful voice car-

ried to every corner of the vast auditorium and from her first note the audience realized that the superlative praise bestowed upon this talented artist was well deserved.

Her voice is delightfully clear throughout its wide range and her tones are never forced. In pianissimo or forte the quality is always superb, full and vibrant in the lower register and with a ringing quality in the upper part.—*Syracuse Post Standard*.

Miss Giannini has one of the most flexible sopranos that it has ever been my good fortune to hear. She has an exceptional range, purity of intonation and, in the lower register, a velvety softness that is most charming. Her tonal shadings are exquisite in their delicacy.—*Syracuse Telegram*.

She has a voice of wide range which is held in thorough control. The nuances are near perfect in the bel canto reaches as well as in the more sonorous mezza voce.—*Syracuse Journal*.

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KNABE PIANO

Aeolian Hall, New York

VICTOR RECORDS

MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

MUSIC WEEK AND THE PUBLIC SCHOOLS

The Effect of the Nation-wide Propaganda for the Development of Music

Within a short space of four years the idea of Music Week has spread rapidly through every city of musical importance in the United States. Public schools have allied themselves with this movement for the advancement of music, and as far as can be determined, the benefits have been mutual. The daily grind in a public school, that is the articulated work from grade to grade, has often proved a source of monotony to the teacher who has been compelled to do the work. In a great many cases the proper interest has not been aroused because of the strain attached to this routine. An outside stimulus, such as Music Week, tends to improve the attitude both of teacher and pupils toward the work, and to re-establish a feeling of enthusiasm for the thing which is being done.

The number of school performances, contests both in-

strumental and vocal, and the many performances by artists of all kinds, have contributed largely to this propaganda. Further, it makes it possible for people interested in music, but who have no direct connection with the schools, to obtain a proper understanding of what is going on in the public school system.

THE LARGE CITIES AND THE SMALL TOWNS

The public schools of New York City have cooperated with this movement from the beginning. It is interesting to see how many of the larger cities have fallen in line. Boston has just celebrated its first Music Week, and from all reports all interested were thoroughly satisfied. The small towns, perhaps, get a bigger thrill out of Music Week because of the more intimate relationship which Music Week or any other propaganda can enjoy as compared with the big cities where so much goes on that the individual effort is entirely lost. We have often stated that education is just like any other business. The idea has to be sold to the public. It is all very well for school systems to be doing unusual things in the way of education, but it is always difficult to interest the public. People just naturally look for these things and expect that a public school system will make every effort to produce the finest in all directions. There are many cases on record in which some of the most advanced ideas in education suffered defeat because of the lack of public interest. On the other hand there are many inferior things which survive because of public interest.

Music is needed in all school systems. There is no time in the daily study when it can be eliminated, except with deleterious results both to teachers and pupils. It is the mental relief, the change, the reaction that count.

THE DEVELOPMENT OF TALENT

The long program of contests in all branches of music which has fostered by the New York Music Week Committee has accomplished great things. It was not an easy matter to advance this propaganda and to arouse sufficient public interest. People look upon it as merely another thing added to the already overburdened schedule. But it has succeeded. The discovery and development of native talent has been worth while, and many players and singers of real merit have been sent on their way to more advanced education, and this is only a beginning. We must remember that in a busy life of a commercial existence people will not pause and give count to cultural education, unless it is held before them as a goal. Most people in this world would like to be a little better than they are, and contests of this kind survive because of the good which they give out.

THE PUBLIC SCHOOLS

Here we have an entirely different problem. There is no doubt that the contest idea in the public schools has worked for betterment of orchestras and choruses. Whether or not it improves the general study of music in the public schools is questionable. There are many ways to teach music, and people should not find fault with one system merely because it does not coordinate with their own ideas. There have been cases on record where over-enthusiastic supervisors have spent too much time in choral work of an advanced type which, while in itself may have been good, did not have the proper effect or reaction on the school system. It simply means the segregation of a specially talented group and all intensive work is done in this direction. It is not standard school work, and is not the type of music which is being done universally. Public education means everyone—not the selected few.

The orchestras, however, are different. Here we have to deal with a segregated group of unusually talented children. There is not a desire on the part of everyone to learn to play an instrument, particularly what might be called a minor instrument of the orchestra, and for that reason public propaganda is necessary in order to arouse parents to the point where they are willing to purchase instruments and provide instruction. Where school systems can afford to do this the advancement has been very rapid. Where they can not afford to do it, progress has been slow and very often teachers get discouraged and give up the idea. It must not be forgotten that a great many of these junior orchestras have been organized, survived for a short period, and disbanded, due to the fact that the criticism of their efforts has been too severe. Critics expect too much, and they are not willing to appraise the work of novices constructively, but they make their comparisons in such a way as to convince the public that these neophyte orchestras are of low grade, and do not compare favorably with the standard symphony societies of the country. This is unfortunate. On the other hand, many supervisors of instrumental instruction in the schools are making demands upon the children which they are unable to meet. They are too anxious to advertise themselves, and compel children to play music of the most advanced type when the pupils in the orchestra are totally unable to encompass the principle of correct intonation. There are times when school orchestras are in tune—most times they are out of tune. Still the instructors allow them to go blissfully on distorting the music which they are playing. The competition idea has been a boon at least for correct intonation. Many school orchestras with a certain degree of technical proficiency have suddenly discovered that they are not half so good as they thought they were, and they would not have discovered the fact if they had not been compelled to come out into the open and learn what it was that made the judges award the prize to someone else. We believe in this contest idea, provided it is not abused. There can be too much of a good thing. The main object of the movement is that each group shall profit by the work of the

other group, rather than that the final analysis shall merely determine the A, B, and C grades of efficiency.

CHORAL CLASSES AND SIGHT SINGING

In time to come there will be contests of all kinds for school singing. The old fashioned spelling bee has its virtues, but never really proved much beyond the fact that a lot of children could not spell. Music contests could very easily fall into this same category. That is not what we are trying to do. It is for the betterment of the subject and clearer understanding of teaching, and a more cheerful attitude on the part of the pupils we seek—not for the finesse in proficiency. There are very few people in this world who really read music fluently. It would be nice if there were more, but we are not going to get them by imposing technical conditions upon prospective adherents to a cause.

In a great many places Music Week merely means intensive publicity to music for that special time. It should mean an entire year's program for the schools and the community as well as working up toward a completion of this program in the intensive application of a week devoted exclusively to music. This is the big idea behind the movement. Anything else will tend merely to add a glamour to an otherwise serious proposition.

Another Soder-Hueck Artist Popular

Bertha Johnston, whose beautiful, rich soprano voice, made such a fine impression last season at her appearance at the Brooklyn Academy of Music and elsewhere, was the soloist for the Star of Hope Chapter O. E. S. at Ridgwood Temple, Brooklyn, on the evening of April 30, delighting her audience with the loveliness of her voice in Tosca's Vissi D'Arte, Puccini, followed later by a group of songs: Huntington Woodman's April Rain, German's What is Love? and Allitsen's Love Is a Bubble.

On May 8 she was soloist at the Reserve Officers' annual banquet, a brilliant affair, given at the Hotel Bossert, Brooklyn. Over four hundred officers and ladies were present, Mons. Belford and Representative Stengle being the speakers. Miss Johnston sang The Phantom Legion by Ward-Stephens, after Mons. Belford's speech, and it made a deep impression. She was recalled many times, but would not give an encore. After the second speech was over, she sang a group of songs: Vale, by Kennedy Russell; What is Love? German, and Where Blossoms Grow, Sans Souci, followed by two encores. Miss Johnston, of course, was a guest of honor at the banquet.

Among those present were Secretary of the Army, who came from Washington; Borough President Riegelman, Admiral Cole; Lieutenant-Colonel Howard L. Campion, president of the Brooklyn Chapter and toastmaster; Brigadier General William Weigel, Colonels Isaac C. Jenks, John F. Bradley, Granville Savier, Sidney Grant, and Major William Carter, Chaplain, and many others. Mayor Hylan and General Pershing, who were at the last minute prevented from attending, sent telegrams. Miss Johnston was congratulated on all sides for her fine singing. She won many new friends and admirers and helped to make the affair a success. Mme. Soder-Hueck predicts a fine future for this young artist.

American Institute Gives Three Recitals

The American Institute of Applied Music, Kate S. Chittenden, dean, gave three recitals (two of them at headquarters) within one week, from April 25 to May 3. The first was the 128th sonata recital played by Mary Carman, pianist; Em Smith, violin; C'Zelma Crosby, cello, and Gladys Shailer, piano, constituting the Euphonic Trio; George Raudenbush, violin, and Annabelle Wood, piano. These were heard in works by Beethoven and Mortimer Wilson. At the second recital the trio just mentioned gave a program of chamber music, embracing works by Beethoven, Douglas MacCollum Stewart, Saint-Saëns and Frank Bridge. The third recital was by junior students, in Carnegie Chamber Music Hall, when a program of thirty-four numbers was performed by pupils of Florence Marble, Adelia Carpenter, Anastasia Nugent, Elspeth Macfarlane, Maude Des Roches, Florence Aldrich, Rose Hartley, Edith Miller, Mary Lente, Dorothea Bolze, Linda Wright, Bernice Nicholson, Bessie Rivlin, Annabelle Wood and Miriam Steeves.

Virgin Island Navy Band

Alton A. Adams, bandmaster, United States Navy, St. Thomas, Virgin Islands, U. S. A., sends in a picture of the U. S. Navy band stationed there and says that it is very possible that the band will tour through the U. S. during the summer and that he would appreciate the use of the picture. The picture was a print so poor that it was impossible to use it, but the attached material is of interest. It states that this band is the first and only aggregation of musicians in the U. S. Navy comprised of colored men, or men of African descent, under one of their own race, who also has the distinction of being the first and only colored bandmaster in the U. S. Navy, and second because these men are all natives of the Virgin Islands, the latest possession of the United States. (The Virgin Islands are in the West Indies, just west of Porto Rico.—Ed.)

May Engagements for Emily Stokes Hagar

Emily Stokes Hagar will be kept busy until late in the spring. Following are some of her May engagements: 2, spring concert at the Junior High School, Philadelphia; 7, Philomusian Club, Philadelphia; 10, afternoon, musicale at the Bellevue-Stratford Hotel, Philadelphia; 10, evening, festival concert at the Baptist Orphanage, Philadelphia; 11, Canton, N. J.; 22, West Philadelphia.

Harcum School Pupil Sings in Staten Island

Sarah Horner, a student at the Harcum School, Bryn Mawr, Pa., sang on Easter Sunday at both morning and evening services in the Brighton Reformed Church, Staten Island, N. Y. In the morning she sang I Know That My Redeemer Liveth and in the evening she was a soloist in Gaul's Holy City.

Mme. Morrill to Conduct Summer Classes

Laura E. Morrill will conduct a summer session in New York from June 15 to August 15, specializing in voice placement, interpretation, repertory for singers and singing teachers.

EDNA INDERMAUR CONTRALTO



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Scores as Soloist with Buffalo Orpheus Club in Second Buffalo appearance during current season.

Miss Indermaur has a voice of lovely timbre, produces her tones admirably and has a command of style that ensures success. She has, moreover, a stunning stage presence and has gained greatly in musical poise and breadth of vision, since her appearance with the National American Music Festival.

The four songs in German in which "No One Saw at All," by Lowe, and "On the Sea," by Brahms, were marked by delicacy, fine diction and artistic delivery. In four songs in English, "Goin' Home," by Dvorak; "Little Folks' Ferry," by John Lund; "A Feast of Lanterns," by Bantock, and Coleridge Taylor's "Life and Death," won her brilliant success. —(Mary Swan) (Buffalo Courier, April 29, 1924).

Edna Indermaur offered a German group and another in English. The contralto, who appeared in concert earlier in the season, again impressed as a singer of dignity and admirable finish of style. Her work revealed gratifying poise and musicianly understanding, and her vocal power and control contributed no little significance of her performance.

Miss Indermaur's audience was a responsive one and freely expressed its pleasure and approval. —(Dr. Edward Durney) (Buffalo News, April 29, 1924).

Concert Direction:

EVELYN HOPPER

Aeolian Hall

New York

WHAT IS A CADENZA?

By Romualdo Sapio

A WITTY, clever, though modest and obscure great musician, whom I knew in Milan in my younger days, was asked once how he liked a certain cadenza in an opera which then having a successful run with a famous cantatrice. He twisted his moustache, as it was his habit before saying something sharp, frowned a little and then murmured in disgust that a cadenza at its best is a superfluity and at its worst a nuisance. Years have elapsed and today the trend of musical taste fully justifies the radical views of my friend. Today nobody wants a cadenza, nobody writes them, and those existing and still used could be very well eliminated. This would only require a little courage on the part of a few leading artists.

A cadenza has no musical value, very seldom has it any relation to the body of the composition; its only raison d'être is the pursuit of cheap effect. It is a sort of a scroll appended without rhyme or reason to an otherwise often beautiful work of art.

The fact that even great composers indulged in writing cadenzas or indicated where one could be inserted, does not prove that they loved them. They merely bowed to the taste of the times in which they lived, and probably very reluctantly, tried to compromise between their ideals and the exigencies of the artists and the public.

Looking at certain musical works, which have survived notwithstanding the encumbrance of so much over-ornamentation, one wonders why no voice is lifted to rid them of the ugly barnacles which cling to them and menace their vitality. It would be sane, charitable and consistently modern to do so.

ORIGIN OF THE CADENZA

The origin of the cadenza custom is to be traced to the period of the baroque in art. The taste for over-ornamentation, which began to corrupt architecture in Italy before the seventeenth century, spread rapidly to the other arts, to customs, to furniture, to dressing and almost to everything else. The cadenza was a fruit of that period.

The reason why it has lasted so long is to be found in the favor in which virtuosity, vocal and instrumental, has been held so extensively by the public, generation after generation. There was a time when a Fantasia with variation on an operatic theme and a long elaborate cadenza at the end of a piece was considered the supreme achievement of a performer—both in equally abominable bad taste and both thought so essential to establish the musical worth and reputation of the artist.

The composers were more to be pitied than blamed, and few had the courage to resist, in part at least, the pressure of custom, among these Monteverde, Gluck and Gounod. When the reaction came it worked very slowly. Even today the cadenza, like the proverbial poor, is still with us, but only in old works. Many early operas of great melodic and dramatic value are still in the regular repertory of every theater. Their existence has made it almost inevitable to hand down to the following generations all their supreme qualities, together with their original defects. A kind of benevolent

respect for the latter, on one side, and the tenacity with which singers stuck to cadenzas, on the other, are responsible for the continuation of customs which, otherwise, would have been long ago abandoned. Under the charitable cloak of tradition those out-of-date exhibitions of musical gymnastics are still offered to the public by small and great artists, and generally accepted as genuine art.

There are some rare cases in which mere virtuosity, backed by superior talent, may rise to real dramatic significance. One of these instances is the so-called mad scene in Lucia di Lammermoor. Another is the soprano scene accompanied by two flutes in the last act of Meyerbeer's Star of the North. In both cases the dramatic situation justifies the use of florid, vague, aimless passages, such as cadenzas and runs with flute obligato, or without, to depict the wandering mentality of the heroine. It is interesting, however, to note that the cadenza with flute at the end of the Larghetto in the mad scene of Lucia was not written or intended by the composer. It was introduced by the artist who sang the role, and Donizetti was not thrilled by it. The following pathetic anecdote in the life of this composer is related by an eye witness, and goes to show that he possessed a much keener sense of musical values.

It is well known that Donizetti, still young in years but worn out by a too strenuous operatic life, became hypochondriac and almost insane at the height of his career. He ceased to compose and lost all interest in music. Some intimate friends thought of taking him one night to hear the performance of his Lucia at the San Carlo Theater in Naples. He sat in the rear of a proscenium box with them, silent and unconcerned until the finale of the second act. When the music of the famous sextet was under way his face began to show signs of animation and his eyes brightened. He rose up and listened attentively. His friends watched him deeply interested. Then he said: "The man who wrote that music had a great soul!" These words he uttered while two tears rolled down his pale cheeks, and he sank again in his chair. No trills of voice and flute could awake him from his mental lethargy during the rest of the performance.

The reign of the cadenza is not confined to vocal music alone. Instrumental music, especially that for piano or violin, is full of them. Even classical concertos are blessed with this sort of appendages. Some are written by the composers themselves, others are introduced by some celebrated executants. The artists love them because they are effective, and the public awaits eagerly the excitement of these acrobatic feats.

I am not sanguine that my opinion on the subject, as expressed in the foregoing, will please everybody, nor that it will sound the death knell of the ubiquitous cadenza. But if those who sympathize with my views will take up the cue and do a little propaganda in the right direction, I am sure something will be gained. If an understanding between leading executants and conductors could be reached, and drastic measures of elimination adopted, the public would soon fall

gradually in line with a sane reform. The cadenza would then become a thing of the past.

Let us hope to live long enough to see this done and done well, for our own relief and to win the admiration of posterity!

WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

Florence McGuinness, Soprano, April 27

Sun
She disclosed . . . fine vocal skill generally in florid work.

Mail
Her production of tone is not flawless and she is still far from that command of florid vocalization, let alone of adroit and polished style, which a satisfactory delivery of such exacting show pieces as the bird song from The Pearl of Brazil and The Proch variations require.

Mathilde Harding, Pianist, April 28

American
Miss Harding comes to her task with . . . an excellent mental and musical grasp of what it is all about. She gave the variations with versatility of style enough to make them separately attractive.

World
One found little in her performance [of the Brahms-Paganini variations] beyond volume of tone and considerable self-possession.

Lawson's Recent Dates

Franceska Kaspar Lawson recently returned to Washington, D. C., from a very successful tour of six concerts, all of them "first time" appearances. These concerts included the following: April 25, Marion College, Va.; 29, The District Chapter National American War Mothers; May 2, Pocahontas, Va.; 5, Cumberland College, Kentucky; 6, Lincoln Memorial University, Tennessee, and 9, Millersburg, Ky.

Rose Tomars in New Studios

Rose Tomars, New York voice specialist, has many pupils, who, not having natural voices originally, have developed into able vocalists under her guidance. She has recently enlarged her studios by moving into beautiful new quarters, Central Park West and 71st street.

Fuson Takes Brooklyn Position

Thomas Fuson, tenor, has been engaged as soloist at the Classon Avenue Presbyterian Church, Brooklyn.

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DIRECTOR

DUBINSKY MUSICAL ART STUDIOS

307 West 90th Street, New York, N. Y.

writes of

The Baldwin Piano

I have selected the Baldwin piano for my school because it meets with every requirement of teacher and of pupil. The noble, soft singing quality of tone proves satisfactory alike for piano solo and for accompaniment to the human voice and in chamber music blends splendidly with the string instruments.

Wishing you continued success, I am

Yours sincerely,

Vladimir Dubinsky

HOW TO WRITE A GOOD TUNE

By Frank Patterson

AUTHOR OF THE PERFECT MODERNIST AND PRACTICAL INSTRUMENTATION

Eighteenth Installment

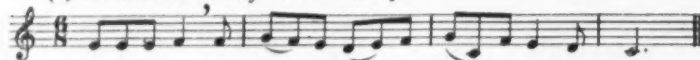
Copyrighted, 1924, by the Musical Courier Company.

Rhythmic Reiterations

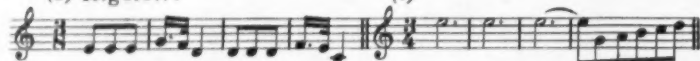
The importance of repetitions has already been alluded to, and nothing is more useful in setting a rhythm. Sometimes these repetitions are induced by the words in songs, but more often they are found expressing a rhythm in instrumental music, where no better means could be found. In order that their utility and significance may best be felt, I have grouped a few of them according to the note upon which they begin. Those in Ex. 64 all start on E, and all but the last two are rhythmic repetitions, while these are of the same nature.

Ex. 64

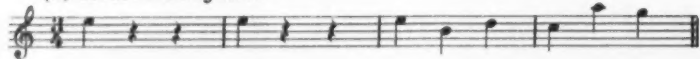
(a) Drink to me only with thine eyes



(b) Rigoletto



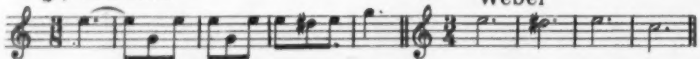
(d) Romeo and Juliet



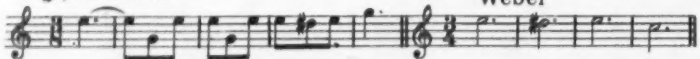
(e)



(f) Traviata



(g) Invitation to the Dance
Weber



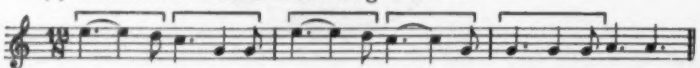
The phrasing of Ex. 64a should be studied, since it has some bearing on the placing of commas. The comma is in the first bar, as shown in the cut, and this final eighth controls the phrasing of the slurred notes which follow. Nor is this its entire significance; for when a certain portion of an idea is taken as the rhythmic model of reiterations in the development of the tune, this will be found often to be determined by the position of the comma. In the examples that follow there will be found some irregularity—there generally is some irregularity—but the principle seems to be fairly consistently carried out. In Ex. 65a it is quite regular; in b and c it is distinctly varied (perhaps to suit the words); in d the comma is before the up-beat at the end of the first bar, but this is not included in the reiteration (compare Ex. 64a); in e the reiteration is again regular. An almost endless number of examples might be given, but these will suffice.

Ex. 65

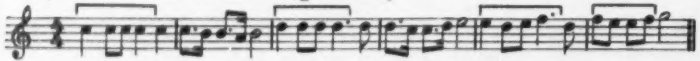
(a) Barcarolle. Tschaiowsky



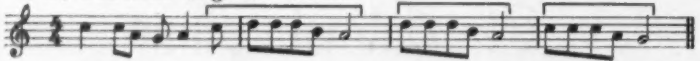
(b) Traum durch die Dämmerung. Strauss



(c) Love's old sweet song. Molloy



(d) Ten little fingers © Feist



(e) Poet and Peasant. Suppe



However, there is no rule requiring reiteration, nor is there any rule forcing repetitions into this set form. It is, however, a frequently used device, and possibly helps to enforce upon the mind of the listener the idea of the comma divisions, just as punctuation serves to aid our easy understanding of the written word. It certainly aids our understanding of the comma in tune-making to see this recognized division of a bar into two halves, or a two-bar phrase into its separate measures; and tune depends for its lucidity so much upon just this clarity of division that too much stress cannot be placed upon

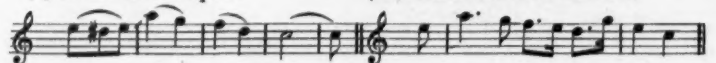
it. Even with the other features of good melody carefully adhered to, if this feature is overlooked the melody is sure to be a failure.

In probably the majority of pieces of rhythmical character the rhythm of the opening notes, or the opening bar, is repeated several times, or even "ostinato," except for the inevitable sustained note at the end of phrases. Yet, as will be seen in the examples which follow, rhythm may be maintained with few or no actual repetitions. As to one rhythm being trivial while another is not, I find no reason to believe that it is so. The triviality and other characteristics of the music seem to depend upon many other attributes, and can hardly be blamed solely on the rhythm. Triviality may be found in all rhythms, as may also majesty, passion, solemnity and nobility. It is the commonest trick of the talentless to pick out a rhythm and a speed and to imagine that the result of their use in melody will inevitably be the same as in some successful piece they desire to emulate, paraphrase or appropriate. In the following examples the repetition of rhythm is shown, together with some irregular rhythms, and some rhythms that have been assumed to be trivial.

Ex 66

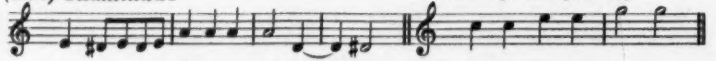
(a) Daffodils. Papine

(aa) Nachtstück. Schubert



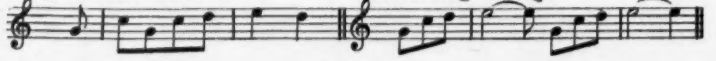
(aaa) Chaminade

(b) Holy, Holy, Holy



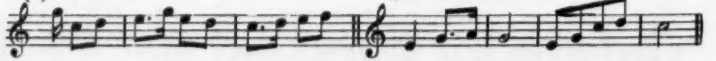
(c) British Grenadiers

(d) College Song

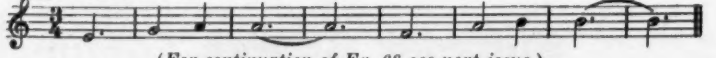


(e) Carmen

(f) Martha



(g) Waldteufel



(For continuation of Ex. 66 see next issue.)

How account for the ineffective quality of Ex. 66a? Not the rhythm, apparently, for it seems familiar enough, though most of the tunes have a rhythmic break at the third bar—like the familiar hymn, Holy, Holy, Holy, or The British Grenadiers—Exs. 66b, and c. And I would guess that in Ex. 66a the fault lies in the absence of a well-defined comma, uncertain harmony, and uncertain speed—for it might be adagio (legato) or allegretto (staccato). It is marked "Con moto, mf, with passion," and slurred as shown in the cut. Compare this with the definiteness of Ex. 66aa.

How account for the lusty character of Ex. 66d, which suggested the words "How full I am" for it? or the simpering, saccharine namby-pambyism of Ex. 66f? The first is, perhaps, due to the improper hold on E, the up-beat suggesting a motion that does not materialize. It starts bravely off, and then stops in the most lackadaisical manner. How the same phrase was used by Bizet is shown in Ex. 66e, and there are other similar up-beats in other tunes, all of which lead to motion, not rest. As to Ex. 66f, it is a case of faulty "progression," which is a subject which must be treated of later. It may be said, however, that every good tune has a sort of forward motion, "suspended," or "floating" notes which heighten expectation of a certain inevitability of progress and direction. (See Ex. 66g.)

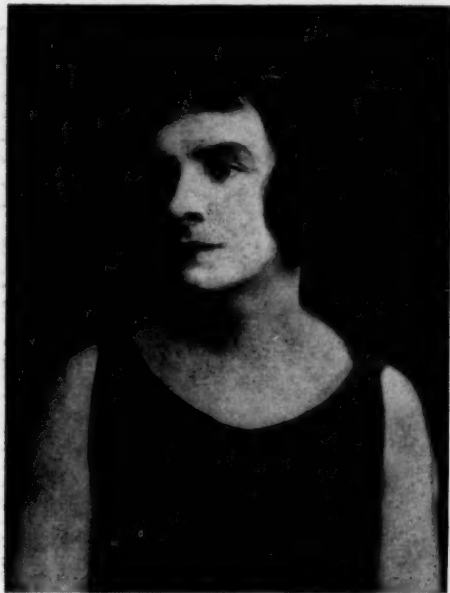
(Compare Exs. 66a, 66aa, and 66 aaa.)

What this means will best be seen by an examination of Ex. 66h. One might suppose that the triviality of this was due to the rhythm and sub-dominant, but Ex. 66i has almost the same rhythm and sub-dominant, and is not in the least trivial, and Ex. 66j has the same rhythm in association with a suave dignity quite lacking in Ex. 66h. But what have these others that Ex. 66h has not? The "forward-moving" which Lorenz has called "progress"—I wish I had a better name for it! You get the idea strongly and clearly on the note G, the half-note at the beginning of the second bar of the Beethoven tune, Ex. 66j. This note leads unmistakably up to the A, and we see that the up-beat, and the entire first bar, all leads to this A. Now, in the Dvorak example, Ex. 66i, there is something similar, and something else, too, a sort of rest-point, comma, on each beat, which gives this tune its characteristic charm (and induces amateurs to lurch over it, with undue beat accents and sentimental slowness, and others to take it twice too fast, mistaking its rhythm for that of Ex. 66h).

(To be continued next week.)

Grace Leslie Rapidly Advancing

Before coming to New York, about four years ago, Grace Leslie had established herself throughout New England, Boston being her home. As everyone knows, the critics of that city have a reputation for ability and independence and each season many singers go there to try their fortune. Grace Leslie in her first public recital in Boston won the unanimous approval of the leading critics.



GRACE LESLIE

In commenting upon her singing, Philip Hale of the Herald said in part: "Miss Leslie has a voice of contralto quality and liberal compass. The voice is resonant, vibrant, dramatic, a voice that suggests the opera; yet in the later group of songs the singer showed that purely lyrical measures could be fitly expressed." Olin Downs, formerly of the Boston Post and now with the New York Times, said: "A voice admirably suited to the expression of sensuous emotion, a voice ideal in its color for the performance of such a song as Moussorgsky's superb Song of the Hebrew Maiden, which was interpreted with true feeling and understanding." A rare tribute was that from the Christian Science Monitor: "Miss Leslie sings like one who has studied the theory of her art seriously, and like one who reads literature as well as music."

On March 19, Miss Leslie made her debut in a New York recital and the impression created was on a par with that made in Boston several years ago. W. J. Henderson, of the New York Sun and Globe, spoke of her "commendable success," adding that "she sang with admirable intelligence and demonstrated her right for dignified consideration as a recitalist." Frank H. Warren said that her concert "was worth waiting for" for she gave a "very commendable exhibition of the art of song." Besides laying stress on the fact that her voice was "warm and well trained," Greta Bennett of the American called her "a musician whose singing possesses an attractive background of intelligence and emotion." And none the less complimentary was the reviewer for the Herald-Tribune who stated that "she possesses full tone and power, using them with intelligence."

Miss Leslie is the contralto soloist at the West Side Unitarian Church, where she has been since her arrival in New York. In touching upon the fine impression she made in her New York recital, Miss Leslie said that she owes much to Conal O'Quirk, whom she calls "a master of technic" and exceptional for flexibility and getting one's own natural voice. Miss Leslie will be heard in her second New York recital on November 11, 1924. J. V.

The Fischer Edition News

The Fischer Edition News, published by the firm of J. Fischer & Bro., has been received, it being the fourth number of the pamphlet. The first article is a resumé of the history of J. Fischer & Bro., one of the most notable and best known music publishing houses in this country. Recently the MUSICAL COURIER published an account of the celebration of the sixtieth anniversary of this firm.

The edition is dedicated to the supervisors and is called the Supervisors' Special. A long article, entitled We Can Help the Music Supervisors, is quite justified because the edition is very concise and many of the most prominent works from this house are catalogued and numerous suggestions made for every need. There are also musical items of interest contained in the News. This attractively published pamphlet on the Fischer edition will be sent to all musicians upon request.

Edwin Swain Completely Wins Audience

Edwin Swain has won much success as an oratorical baritone. His singing of songs and particularly German lieder also have won him praise. At a recent musicale in Philadelphia one of the critics stated: "Mr. Swain's virile and beautiful singing coupled with that intelligent interpretative ability of his, completely won the audience and left an impression that will long be remembered." Mr. Swain is already booked for some important recitals, oratorios and joint concerts for next season. He is under the management of Annie Friedberg.

Sydney Russell Entertains MacDowell Club

On May 26, Sydney King Russell entertained the MacDowell Club of Los Angeles with a talk on his book of verse, The Changing Flame, with several readings therefrom. For good measure Carlotta Rydman Russell sang a group of Mr. Russell's songs for the club, including The Song of the Hill, Journey's End, Song for Spring, Over-

tones, as well as a song just completed for the occasion, entitled, Let Me Keep Your Hand. As always, the charm of Mrs. Russell's voice and presentation enhanced the appeal of the numbers she offered.

CINCINNATI ORCHESTRA SEASON CLOSES WITH REQUEST PROGRAM

Conservatory Opera Class Performs—Macbeth Soloist with Orpheus Club—Other News

Cincinnati, Ohio, May 18.—The season for the Cincinnati Symphony Orchestra closed with the two final concerts at Emery Auditorium, on May 3 and 4, when a request program was given. It was a notable termination to a most delightful and successful season. The orchestra, under the direction of Fritz Reiner, has made noteworthy progress and the character of the various offerings have been excellent.

The request program was made up of the two symphonies which received the highest number of votes. There was not a great difference in the total votes cast for these works, proving that the music loving public of Cincinnati always appreciates the best.

The first was the symphony No. 6, Pathétique, op. 74, by Tschaiakowsky, and the second was the ever popular symphony No. 5, in C minor, op. 67, by Beethoven. On the occasion of these concerts the orchestra was superb, so that it was no wonder the ovation accorded both the director and members of the orchestra was so fine. It was another evidence of the great esteem in which the organization is held. There was nothing lacking to make this a notable event and the applause lasted long after the last note had been played. It was a fine demonstration of the ability of Mr. Reiner as a director, for he added a fitting conclusion to the reputation he has already made.

OPERATIC PROGRAM INTERESTING

As the big feature here for National Music Week there was a pretentious operatic program given by the student class of opera, from the Cincinnati Conservatory of Music, on May 7 at Emery Auditorium. It was under the direction of Ralph Lyford, head of the opera department of the conservatory, and worthy of the praise that has been accorded it.

There were two distinct features to the performance. The first, sung in French, was Debussy's L'Enfant Prodigue, with several advanced students, including Violet Sommer, Clifford Cunard and Howard Fuldner. There was also a

capable chorus, ballet and fine scenic effects. With an orchestra of fifty members of the Cincinnati Symphony, the presentation was indeed a credit to the institution.

The second part introduced the third act of the opera, Sacrifice, by Frederic S. Converse, which had its premier performance by the Boston Opera Company, with Mr. Lyford as director. The cast included Agnes Trainor, Everett Marshall, Clifford Cunard, Lucy DeYoung, Howard Fuldner and Leo Canova. The fact that this is an American opera with an American setting added to its charm. It was given a pleasing portrayal and was received with great enthusiasm. Much praise is due the director and singers.

MACBETH WITH ORPHEUS CLUB

The last concert of the season to be given by the Orpheus Club was an event in musical circles here on account of the appearance of Florence Macbeth, whose voice is an addition to any concert. The event took place on May 13 at Emery Auditorium, and closed a brilliant season for this well known body of men singers. It was under the direction of Prower Symons and the fact that Miss Macbeth, who has appeared with the organization on several previous occasions, was to take the leading part, added to the interest. There were several opening numbers by the club, and then followed a number of selections by Miss Macbeth, the first of these being the Caro Nome from Rigoletto, which was sung with an artistry that was charming. This was followed by Der Nussbaum by Schumann; Die Forelle by Schubert; Le The, Koechlin, and The Nightingale and the Rose, Saint-Saëns. Miss Macbeth also gave a group of later songs and several encores, so persistent were the demands of the audience. In conjunction with the Orpheus Club she sang Wynken, Blynken and Nod by E. Nevin, and the Street Song from Naughty Marietta, by Herbert. Her accompaniments were played by George Roberts, who also rendered several piano numbers. Those for the Orpheus Club were played by Charles I. Young. W. W.

Jeritza Refers to Terry

Robert Huntington Terry, composer of The Answer (wrongly called Spring Song) is mentioned in Jeritza's new book, Sunlight and Song; she sings this joyous and spontaneous song on many programs.

Land Sings in Trenton

Harold Land, baritone, gave a recital at the residence of Bruce Bedford, Trenton, N. J., on the evening of May 1; the baritone was accompanied by Dudley Wilson.

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JOSEF BORISSOFF

Concludes Concert tour before audience of 1800 at Pittsburgh, Pa.

James A. Bortz, of Pittsburgh, writes:

"I am happy to report the opinion is you were one of the best violinists we have had here in a long time. Mrs. Nilson, Mgr., Carnegie Music Hall and also the Art Society, told me you were one of the most interesting violinists we have had here in many years. She says she enjoyed your beautiful playing as much as Elman's. It was a delightful program which over 1800 enjoyed."

Pittsburgh Gazette-Times, April 12, 1924:

"Borissoff scored an indubitable triumph before an audience which showed its appreciation in vigorous applause."

Meadville Tribune-Republican, Meadville, Pa., April 10, 1924:

"Borissoff maintained a rich tone and brilliant technique throughout the entire program. He manipulates the bow with a beautiful movement of an elastic bow arm and fingers the strings with a powerful grip."

Borissoff is engaged for the Summer Music Series at Kenilworth, N. J.

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PHILADELPHIA MUSIC CLUB PRESENTS GOUNOD'S MIRELLA

Brings Season to Successful Close—Andreas Dippel Artistic Director

The Philadelphia Music Club, Mrs. Edwin A. Watrous, president, brought its successful season to a fitting close on Tuesday evening, May 6, when Gounod's opera, Mirella, was given, under the artistic direction of Andreas Dippel, in the ball-room of the Bellevue-Stratford. J. W. F. Leman conducted the Women's Symphony Orchestra which provided the musical accompaniment most satisfactorily.

Judging from the consensus of opinion, the production was an excellent one. For instance, the Philadelphia Enquirer commented in part: "Last night's production makes one wonder why so seldom one has a chance to hear this delightful composition. To Andreas Dippel was intrusted the details of the presentation, and this former impresario and paramount 'pinch hitter tenor' more than justified the confidence placed in him. Principals, chorus and orchestra all evidenced in their performance the direction of a master, and many a professional performance has been given in this city which lacked the co-ordinate worth of last evening's production."

None the less enthusiastic was the Bulletin: "The production which the Philadelphia Music Club with commendable enterprise presented last evening was under the supervision of Andreas Dippel, formerly of the Metropolitan Opera Company, and in its picturesque staging and interpretation showed the effects of his practiced hand. The three acts were picturesquely staged and costumed, the flower garden of the first act, with its abundance of pink blossoms, being particularly attractive. The musical director was J. W. F. Leman, conductor of the Women's Symphony Orchestra, whose talented musicians admirably played the orchestral score under his skilled leadership."

The cast, consisting of the following singers, was well chosen: Mirella—Daughter of Raimondo, Elizabeth Harrison; Vincenzo—Her Lover, Carrol O'Brien; Vincenzina—Sister of Vincenzo, Gladys H. Hill; Raimondo—A Wealthy Farmer, Theodore Bayer; Ambrosio—Father of Vincenzo, Granger Morey; Tavena—A Fortune Teller, Veronica Sweigart; Urias—A Cattle Drover, Rival of Vincenzo, Fred Homer; Andreluno—A Shepherd Boy, Ella Olden Hartung; Clemenza—A Peasant Girl, Dorothy Anderson; A Waiter, William MacDonald; Peasants, Citizens, Shepherds, Pilgrims, etc. The ballet divertissements were by Caroline Littlefield.

Following is a copy of the letter sent to Mrs. Watrous by Mr. Dippel after the successful production:

May 11, 1924...

Mrs. Edwin A. Watrous,
President Philadelphia Music Club,
Philadelphia, Pa.

My dear Mrs. Watrous:

After the happy ending of Gounod's opera Mirella, which the Philadelphia Music Club performed on May 6, I must send you a few words of congratulation to the success you achieved, which to a large degree is due to your work and the assistance rendered through your collaborators.

I beg to add the expression of my personal thanks for the manner in which you tried to make my work as easy and as pleasant as

possible, my only regret being the fact that all this work had to be done for a single performance with evidently no chance for a repetition at the end of a strenuous season.

I hardly think you realize what you actually did towards the cause of opera when you selected for a revival this charming and rarely presented work. I guess ninety per cent of club presidents, being confronted with the task of giving an opera with their own people, might have selected Madame Butterfly or Rigoletto. I must admit that Mirella was unknown to me, notwithstanding the fact that I myself have sung over 130 different tenor parts and supervised many other operas while I was manager of the Metropolitan and Chicago opera companies.

So when you asked me to stage this work for you, I became personally so interested in it that I felt like doing something special to make it appeal to our modern taste, which induced me to substitute for the dialogue the existing recitatives in an abbreviated form, just enough to tell the continuity of the story to shorten the unduly lengths of some numbers, etc. Figuring that Gounod himself made a second version of this opera after the premiere, you may consider the version given by the Philadelphia Music Club as the third edition, and I am quite confident that in this present form the work may stand a fairly good chance for revival in other cities.

But you have done something else to be proud of. You have displayed in your performance a really civic spirit. You have employed only Philadelphians, as conductor, coropetitors, ballet mistress, principals, orchestra, chorus, ballet, etc. Your scenery, properties, lights and costumes were all made in Philadelphia, so that the only thing which you imported was Gounod's music. Even to this you added English lyrics and you may challenge anybody who saw the production to come forward and state that he did not understand what was going on, as is very often the case with operas in a foreign language.

I hope to be privileged to do other artistic things for you and your club in the future, and though at this early date, I would like to make a suggestion for next season, i.e., a revival of Spohr's opera, Jesonda, which has similar possibilities as Gounod's Mirella. As the list of those who took part in the performance numbered almost one hundred (not including the orchestra), I cannot express my thanks to all of them, but I wish you would let everybody know how I appreciate the cooperation from the conductor to the stage carpenter and electrician.

With best regards, very sincerely yours,

(Signed) ANDREAS DIPPEL.

Sammis-MacDermid Artist-Pupils Give Recitals

Mrs. Frank Leslie, soprano, gave the first of a series of artist pupil recitals inaugurated by Sibyl Sammis-MacDermid at her Riverside Drive studio, May 16. Others to give programs in the near future are: Pauline Stock, Marie LeGrone and Gunhild Anderson, sopranos. Doris Doe, a professional pupil of Mrs. MacDermid, will also give a recital.

Mrs. Leslie's program included the following: Pur dicesti, O bocca bella, Lotti; Staccato Polka, Mulder; Little Voices Calling, Hamblen; Pale Hands I Loved, Finden; Take Joy Home, Bassett; Holiday, Scott; Je suis Titania, Thomas, closing with songs by James G. MacDermid—My Love Is Like the Red, Red Rose, The Magic of Your Voice, and Tho' Shadows Fall—with the composer at the piano.

Cincinnati Conservatory Teacher Presents Pupils

During National Music Week, Ruth Hanford Matthews Lewis, of the Cincinnati Conservatory of Music, presented her two gold medal pupils in a delightful afternoon recital on May 9. Mrs. Lewis teaches both piano and voice, and her pupil, Julia Glover, who is but seventeen years old, won in an all-county high school contest by singing Campbell-Tipton's The Spirit Flower. Mrs. Lewis' piano pupil, Holly

Louise Lange, won in a similar contest in Ripley County, Ind., by playing Schubert's impromptu, op. 142, No. 3. A charming addition to the afternoon's program was the group of cello solos by Evangeline Otto, the talented young pupil of Karl Kirksmith, who also played the obligatos to two songs with which Mrs. Lewis closed this delightful program.

Success of Saenger Artist with Chicago Opera

Lucie Westen, who has just finished her first season with the Chicago Civic Opera Company, achieved splendid success whenever she appeared with that organization. On



Daguerre photo

LUCIE WESTEN

her coast to coast tour with the company, she received the most flattering notices for her singing of such roles as Princess Eudisia in The Jewess, and Inez in L'Africaine. Her voice, a beautiful soprano, is of such extensive range that she can do equally well the coloratura and lyric dramatic soprano roles. She is concertizing now and meeting with success in this field.

Miss Westen won the Oscar Saenger Scholarship last summer, which led to her engagement with the Chicago Civic Opera Company.

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RHYS MORGAN WELSH TENOR AND LOGICAL SUCCESSOR OF EVAN WILLIAMS GAVE SONG RECITAL HERE TODAY BLACKSTONE THEATRE UNDER LOCAL DIRECTION RACHEL BUSEY KINSOLVING AUDIENCE JUSTLY ENTHUSIASTIC AS MORGAN IS ONE OF THE MOST SATISFYING ARTISTS IN THE CONCERT FIELD SANG HIS OPENING NUMBER RECITATIVE AND ARIA SOUND AN ALARM FROM HANDEL JUDAS MACCABEUS IN A MANNER THAT LEFT NOTHING TO BE DESIRED AND PERMIT TO PROPHECY THAT THIS NEW TENOR WILL MAKE A BRILLIANT RECORD NOT ONLY AS RECITALIST BUT ALSO IN ORATORIOS POSSESSOR OF A VERY CLEAR AND LARGE VOICE HE USES HIS VOCAL RESOURCES TO GREAT ADVANTAGE AND WAS EQUALLY SUCCESSFUL IN GERMAN FRENCH WELSH AND AMERICAN SONGS FULL REPORT OF THIS VERY FINE RECITAL NEXT WEEK

RENE DEVRIES

Look Out for "Ramon Schipa!"

Following is a letter addressed by the management of the Ritz-Carlton Hotel, Philadelphia, to Tito Schipa, well known tenor of the Chicago Opera, in care of his managers, Evans & Salter. It is self-explanatory:

Dear Mr. Schipa:

On several occasions a young man has registered at the hotel giving his name as Ramon Schipa, his last visit being on the 10th of this month and departing on the 14th without paying his hotel bill. He has represented himself as being your brother, but we find this morning that this is not his correct name and that he has been in Philadelphia under the name of Harford, and that he at one time was in the moving picture business in Hollywood, Cal.

While here a few days ago he gave a Chestnut Street merchant a check of \$60 drawn on the Boardwalk National Bank of Atlantic City, in payment of a suit of clothes. Upon making inquiry of this bank we find that he formerly had an account with them in the name of Ramon Schipa, and at the time the account was active his address was the Martini Hotel, Atlantic City, and that his permanent address was 4821 Sheridan Road, Chicago.

We have had several inquiries regarding this young man this morning, and one in particular is most anxious to know of his whereabouts as quite a sum of money disappeared from this party's room last evening, where "Schipa" was visiting.

If you have a brother by the name of Ramon, we thought best that he should know of this young man's actions as it may cause both he and yourself some embarrassment in the future.

Yours very truly,

PHILA. RITZ-CARLTON CO.
(Signed) ROSS HAMILTON, Assistant Manager.

April 16, 1924.

Needless to say, Tito Schipa has no brother named Ramon. The man has merely assumed the name because it is so well known.

Various circumstances point to the probability that the criminal is identical with the forger who earlier in the season issued a lot of worthless checks with the name of Howard Potter, Mary Garden's personal representative, signed to them. All readers are warned against a glib stranger (from his conversation evidently thoroughly acquainted with the operatic world) who claims to be either Ramon Schipa or Howard Potter. Now that this warning has been published in the musical papers and the dailies, it is highly probable that the miscreant will adopt some other name from the musical world.

Aeolian Hall Radio Station Celebrates First Anniversary

A formal reception was given at the Aeolian Hall WJZ Radio Studios on the evening of May 15, in celebration of their first anniversary. Many interesting guests attended. Thomas H. Cowan, studio manager, and Charles B. Popenoe, manager of the Aeolian Hall Radio Station, acted as hosts. Credit is due Mme. Soder-Hueck in helping to make the evening a pleasant one for she introduced Iseo Ilari, tenor from the Costanza in Rome, who sang the first act duet from Madame Butterfly with Bertha Johnston, artist-pupil of Mme. Soder-Hueck, arousing much enthusiasm. Then Rita Sebastian, contralto, sang Sappho's Ode, Brahms, and Marchita, Schertzingler. Miss Sebastian, also a Soder-Hueck pupil, possesses a rich voice and made a fine impression. Allen Glen, a young baritone-pupil of Clara Novello-Davies, sang the prologue from Pagliacci with admirable voice and authority of style, followed by Iseo Ilari, the Italian tenor, whose lovely voice and artistry created favorable comment in Sappho's Maggie. The evening was an artistic as well as social success. Among those present were: General and Mrs. James G. Harbord, Mr. and Mrs. David Sarnoff, Mr. and Mrs. Alfred N. Goldsmith, Muriel Tindal (Metropolitan Opera Company), Mr. and Mrs. W. D. Guthrie (Washington, D. C.), Ralph Edmunds (Radio WRC, Washington, D. C.), Mme. Clara Novello-Davies, Cecil Arden (Metropolitan Opera Company), Dr. Miller Reese Hutchison, Mme. Ada Soder-Hueck, Mr. and Mrs. Charles B. Popenoe, Mrs. Henry Weisl, Mr. and Mrs. Robert D. Newton, Bertha Brainerd, Eva Leoni, Capt. Edland, Keith Macleod, Stuart Hawkins, Mr. and Mrs. Melluish, Veenie Warwick (Metropolitan Opera Company), Mr. and Mrs. Bucher.

Mérö Off for Europe

Yolanda Mérö sailed May 14 on the Majestic. She will give three concerts in London at Steinway Hall and will also appear as soloist with the Philharmonic Orchestra of Budapest, her home city, besides many other appearances in concert and recital. Mme. Mérö will attend the music festival in Prague, given by the International Composers' League of which she is a member, and the Salzburg Festival. She will also devote a part of the summer months to rest and recreation in Switzerland, returning to America about the middle of September.

Toti Dal Monte's Australian Success

Manager Charles Wagner received a cable from J. and M. Tait, begging him to allow Toti Dal Monte, the Italian coloratura soprano, who has made a sensational success there with the Melba Opera Company, and who will be heard in opera both with the Chicago and Metropolitan companies next season, to remain for an extra month of concerts. As

Mme. Dal Monte is to make her American debut in Lucia in San Francisco on September 24, Mr. Wagner was unable to accept the offer.

Rare Stringed Instruments at Auction

A collection of sixty-seven old and rare violins, violas and cellos by the world's most famous makers will be offered for sale at auction on Tuesday, May 27, at The Anderson Galleries, New York. This is the collection of Prof. Augusto Molini, of Padua, Italy, who purchased them in Europe during the last thirty years from such distinguished families as the Prince Doria, Count Colorado Mels, etc.

The violins include ten instruments by Antonius Stradivarius, dating from 1680 to 1736, and there are also instruments by Joseph Guarnerius del Gesu, Antonius & Hieronymus Fr. Amati, Francesco Ruggieri, Carlo Guadagnini, and other famous makers. Prof. Molini guarantees the authenticity of all these instruments, and if his claims are correct it is obvious that it is one of the greatest collections of violins in the world.

Preceding the sale, there will be evening demonstrations to which cards of admission may be obtained on application.

Silver Jubilee of the Guilman School

The Silver Jubilee of the Guilman Organ School will be held Monday evening, June 2, at 8 o'clock, in the First Presbyterian Church, Fifth avenue and Twelfth street, under the direction of Dr. William C. Carl. The program will include a prize march for the organ, written for the anniversary by a member of the Alumni Association; a brief history of the school, by the Rev. Dr. Howard Duffield, chaplain of the school; the distribution of the William C. Carl gold medal, the gift of the Hon. and Mrs. Philip Berolzheimer, who have contributed so much toward the success of the school. The soloists will be Olive Marshall, solo soprano of the First Presbyterian Church. The organ part of the program will be played by the members of the graduating class. No tickets are necessary for admission. The academic procession will include the faculty, graduates, members of the school, prominent educators and former students of the school.

Dr. Carl will give a large reception at the Waldorf-Astoria Hotel in honor of the event as one of the festivities in connection with the jubilee.

Telva and Mellish Go Abroad

The steamer Berengaria, which, owing to tide conditions went out at the unusual hour of 2 A.M., had among its passengers two young singers of the Metropolitan Opera—Marion Telva, contralto, and Mary Mellish, soprano. Miss Mellish is going abroad for pleasure but Miss Telva will make a number of appearances while away, the first of which will be a song recital at Stuttgart on May 29, when she will have Dr. Karl Riedel, also of the Metropolitan Opera, as her accompanist. She will spend some time with relatives in Munich and also visit Vienna, Paris and London before her return.

Charles Hackett Sensation in Sydney

A cable from Graystock, the Australian concert manager, who is managing the tour of Charles Hackett, the American tenor, reports the enormous success for Mr. Hackett in the first city in which he appeared, Sydney. Announced originally for two concerts, he gave no less than eleven in twenty-six days, each time to a packed house.

Patterson Opera at N. F. M. C. Biennial

A telegram from Mrs. Cecil Frankel, chairman of the program committee of the National Federation of Music Clubs biennial, dated Kansas City, May 17, announces that Patterson's opera, The Echo, has been selected for performance at the biennial at Portland, Oregon, in June, 1925.

Inez Barbour for Worcester Festival

Inez Barbour has been engaged for the Worcester Festival, to appear in Henry Hadley's new work, Resurgam, in which she sang recently with much success in London. Miss Barbour also sang the work in Cleveland.

Willy Lamping in Cello Quartet Recital

Willy Lamping, founder of the Bruehl Castle Quartet, Kurkoeln, and artistic director of the Rhenish Chamber-musik Festivals, is in America and will give a recital of cello music at Town Hall on May 27, the program containing quartets for four cellos.

OBITUARY

Louis A. Hirsch

One of the best known New York composers of light music, Louis A. Hirsch, died last week of pneumonia, aged forty-three years. He had been ill only a short time.

Mr. Hirsch had achieved wide success in his line, his compositions numbering hundreds, from single pieces to entire scores for operettas, musical comedies, and revues. Among his best known works were Vera Violette (of which Leonard Lieblich wrote the libretto), The Honey-moon Express, Mary, The O'Brien Girl, and many of the Wintergarden and Follies productions.

The deceased had a real gift for attractive melody and characteristic harmony and rhythm and was esteemed highly in his profession, for in addition to the talents just enumerated he also was a thorough musician, his studies having been prosecuted in New York and Berlin under competent masters. At one time he was a piano pupil of the late Rafael Joseffy.

Of simple and loveable disposition, Louis A. Hirsch was particularly liked and admired by his colleagues, some of the most prominent of whom acted as pallbearers at his funeral. The news of his untimely demise had come as a shock to all of them. He is survived by his mother and father, and one brother.

Charles Olmstead Bassett

Charles Olmstead Bassett, an operatic tenor, well known in his day, died May 1, after a short illness at the home of his brother-in-law, James Barr, at Setauket, Long Island.

Mr. Bassett studied in Italy with Luigi Vannuccini of Florence, also with Pozzo of Milan. He made his debut in opera as Faust, at Milan, and sang in the principal cities of Italy. In America, Mr. Bassett made his debut at the Academy of Music, New York City, with Adelina Patti and Mme. Scalchi in Semiramide. At the Metropolitan Opera House, he sang in Faust, The Flying Dutchman, Lakme and Martha. Mr. Bassett created the part of Turiddu in Cavalleria Rusticana and Assad in Goldmark's Queen of Sheba, in English in this country. Among Mr. Bassett's artistic associates were Pauline L'Allemand, Emma Juch, Emma Nevada, Etelka Gerster, Jessie Bartlett Davis, Charlotte Walker, Lillian Blauvelt and Clara Poole, and he sang under the conductorship of Arditi, Thomas, Seidl, Hinrichs, Damrosch, Emmanuel and others. He also sang in all parts of the United States and Canada in English opera. Mr. Bassett was a true exponent of the pure Italian method which won for him well deserved recognition all over Europe and America.

Salvatore Tomaso

Salvatore Tomaso, born in Naples, Italy, May 26, 1867, died in Glendale, Cal., April 28, 1924. He came to this country at an early age and organized a mandolin orchestra in Chicago, which had a great vogue there and toured the country a number of times. He went to Los Angeles only about six months ago and was associated there with the Southern California Music Company and the University of Southern California.

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REVIEWS AND NEW MUSIC

[The following is a list of books and new music received during the week ending May 15. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(Olinger Ditson Co., Boston)

MORNING INVITATION, by George A. Veazie. Two-part chorus for schools arranged by Charles Fonteyn Manney.

THE CALL OF DUTY, by Arthur Hadley. Words by Frederic H. Martens. Two-part marching song for boys arranged by C. F. Manney.

GREETING TO SPRING (The Blue Danube Waltz, Strauss). Two-part song for schools arranged by C. F. Manney.

MUSIC'S GLORY, by Henry Hadley from his cantata, In Music's Praise. Text by G. F. R. Anderson. For chorus of mixed voices with organ or orchestra.

WHILE BELLS OF MEMORY CHIME, by Marguerite Lawrence Test. Arranged by Hartley Moore. Part-song for men's voices.

AH! 'TIS YOU, by Charles P. Scott. Words by Stanton Hill. Part-song for men's voices.

THE WILD SWANS, by Cecil Forsyth. Words by Fiona Macleod. Three-part song for women's voices.

IT'S MERRY, MERRY MAY, by Charles Hueter. Words by Maude Hall Lyman. Three-part song for women's voices.

TO THE BETROTHED, by Gabriella Ferrari. Arranged and translated by Samuel Richards Gaines. Three-part song for women's voices with accompaniment for piano or harp.

THE ROSE AND THE GARDENER, by Charles P. Scott. Words by Austin Dobson. Three-part song for women's voices with cello ad lib.

SOUTHERN MEDLEY, arranged by Deems Taylor. Four-part song for women's voices.

AT DAWNING, by Charles Wakefield Cadman. Arranged by N. Clifford Page. Part-song for mixed voices.

WOULD GOD I WERE THE TENDER APPLE BLOSSOM (Irish Air from County Derry), arranged by

William Arms Fisher. Words by Katharine Tynan Hinkson. Part-song for mixed voices.

DRAKE'S DRUM, by S. Coleridge-Taylor. Arranged by T. L. LeCras. Words by Henry Newbolt. Part-song for mixed voices.

WATER-MILLION TIME, by T. Frederic H. Candlyn. Words by Frances V. Hubbard. Part-song for mixed voices.

(John Church Co., New York)

ELEMENTARY THEORY AND PRACTICE, by Robert Bartholomew.

THE MEADOW, song by Raymond Lyon Bowers. Words by Blanche Elizabeth Wade.

A MAN GOIN' ROUN' TAKIN' NAMES, by R. Nathaniel Dett. From the singing of Captain Walter R. Brown, Hampton Institute. Negro folk song derivative.

I'M AGOIN' TO SEE MY FRIENDS AGAIN, by R. Nathaniel Dett. From the singing of Rev. J. Fletcher Bryant, Pueblo, Col. Negro folk song derivative.

AT SUNSET, song, by Grace G. Gardner. Poem by George Elliston.

JUNE ON THE BOULEVARD, by Charles Wakefield Cadman. Arranged by Sol Cohen. For violin and piano.

THE OLD CHAPEL BY MOONLIGHT, for piano, by Mrs. H. H. A. Beach.

ABOVE THE CLOUDS, for piano, by Ulric Cole.

(Carl Fischer, Inc., New York)

JOHANN SEBASTIAN BACH SONATAS AND SUITES for violin solo and cello solo (unaccompanied), freely transcribed and adapted for the piano by Leopold Godowsky. Price \$3.00 each: Sonata in G minor (No. 1, violin), Sonata in B minor (No. 2, violin), Sonata in A minor (No. 3, violin), Suite in D minor (No. 2, cello), Suite in C major (No. 3, cello), Suite in C minor (No. 5, cello).

Miscellaneous Music

(Enoch & Sons, London)

English Ayres

Transcribed and Edited by Peter Warlock and Philip Wilson

This is the first volume of a series which Enoch and Sons proposes to publish. The editors say in their preface, "The object of this edition is to present the songs or ayres of this period (which coincides with the best years of Shakespeare's productivity) as their composers wrote them, unspoiled by modernizations, additions or alterations on the one hand, or by adherence to certain obsolete forms of notation on the other. Unlike the songs of the later seventeenth century, those of our period were published not merely as melodies with a bass, but with an harmonic or contrapuntal accompaniment fully worked out. Originally intended for the lute and bass viol, this accompaniment can be transferred to the pianoforte without any alteration whatever, save for a few passages where the lute bass and the viol bass do not tally with one another." And in the foreword, issued as a separate pamphlet, is this: "For the sake of clarity and convenience in reading, bar-lines have been inserted at regular intervals in the present edition. But those bar-lines must not be regarded as having any such rhythmical or accentual significance as the bar-line has in the music of later times. In the sixteenth and early seventeenth centuries rhythm and meter were more clearly differentiated than at the present day. The composer thought out his melody in such a way that its strong accents fell naturally upon the words demanding stress in the poem (though there were occasional difficulties over second and third verses). The idea of accenting by the bar in the modern fashion, regardless of the sense of the words, was unknown and would assuredly have been considered as absurd as a proposal to declaim dramatic blank verse as

though it were barred off into so many feet of long and short syllables."

From the standpoint of the American reviewer the question is, "Will these tunes be of interest and use to American singers, and particularly to American professional singers?" and the answer is unhesitatingly, "Yes." One or two of these introduced in an opening group in place of some of the Italian Arie Antiche of approximately the same period, would be a novelty which any audience would be bound to appreciate, having for once the opportunity to hear lyrics in their own language, almost all of which are superior as poetry to the lyrics of the old Italian numbers. There are twenty-one numbers in the volume. Perhaps those most likely to appeal to an audience are the fresh tunes of Robert Jones, particularly, Sweet, If You Like and Love Me Still, a brilliant song with very modern sounding harmonies and sequences, or My Love Is Neither Young or Old. To the musician the reading through of this volume is of great interest. There is John Dowland, the Irishman whose fine songs (I saw My Lady Weep, In Darkness Let Me Dwell, Lady, If You So Spite Me) betray the fact that he traveled in Italy and was acquainted with the works of the best men there, although they are in no sense copies, but have a distinct flavor of their own. There is a fine setting of Love Me or Not, a beautiful lyric by Thomas Campian. There is the Willow, Willow song mentioned in Shakespeare's Othello, a tune of unusual interest and beauty by some anonymous composer. There is a fine ditty by Philip Rosseter, When Laura Smiles, not quite so solemn as most of the others.

Once in a while there are false accents on words, which may be due to the naïveté of the early composers or to the fact that the editors were obliged to insert modern bars into old music that sort of wandered around by itself. There is quite frequent use of the so-called "surprise ending"—a major chord on the final note of a passage in the minor—which proves that it isn't so modern as many of us thought. And there are a dozen other things to interest the musician. It is particularly to singers who are something more than singers that the lovely old airs will appeal. But the first requisite for making any of them interesting is a good voice. Singers whose strong point is merely interpretation, and whose vocal qualities are indifferent would do well to leave them alone.

(G. Schirmer, New York)

Tunes from the Eighteenth Century

By Harold Bauer

How much Mr. Bauer has done with these tunes is not stated on the printed music. The names are given: Barberini's Minuet, Ye Sweet Retreat, Motley, Flourish. Of these the three last named have reached the reviewer's desk, and the only note appended is at the foot of Ye Sweet Retreat, and says that "This tune is taken from a cantata by William Boyce (London, 17—), entitled A New Song in Solomon." Considering the general ignorance among musicians (and other people as well) regarding everything Eighteenth Century, it seems a pity that Mr. Bauer himself, or the erudite Sonneck, did not tell us, for instance, what Motley and Flourish may mean, and why the Minuet is Barberini's, and whether Barberini was a he or a she, and whether he or she was the composer of it or a famous dancing master of the day or what not,—and what, exactly, is meant by Ye Sweet Retreat. The music is interesting in itself, and, of course, very pianistic as Mr. Bauer has arranged it, and will appeal to concert pianists as well as amateurs and students. But how much more educational it would be if it was supplied with editorial notes!

(Arthur P. Schmidt, Boston)

At Nightfall (Piano)

By Leonard Butler

Just a simple melody with no mysteries and no difficulties. Good teaching music.

(Frank J. Hart Southern California Music Co., Los Angeles)

Indian Love Song, Song of the Mesa (Songs)

By Homer Grunn

These songs are well made and attractive, but no composer who writes them attains quite the standard of the originator of this kind of song, Charles Wakefield Cadman.

Danse Viennoise; Harlequin and Columbine (Piano)

By Brahm van den Berg

The Danse Viennoise is very Viennoise indeed, sighing and languishing and warmly attractive. Harlequin & Columbine is pleasant salon music à la Chaminade.

(Boosey & Co., New York)

The Rivals (Song)

By George Oldroyd

A bright setting of James Stephens' delightful words. Not very difficult for either pianist or singer. Has a real little atmosphere of its own.

Technical Studies (Piano)

By Cyril Scott

The preface by Mr. Scott explains exactly his purpose in writing them. Here it is: "The technic of modern music has brought with it new problems for the student and performer. Chords of new and curious character are so frequently written by modern composers that new studies are necessary to overcome the difficulties arising from this new technic. The classical studies are in many respects inadequate, having been written with the older technic in view. I have devised this series of technical studies to enable the student to train the fingers in the modern technic, which so often necessitates the playing of intervals of seconds, thirds, fourths and fifths. In addition to these, I have designed some studies of a chordal character which fully exercised the fingers and hands. Played slowly, these studies should prove beneficial to students of moderate attainments; pianists of more advanced technic should play them at the indicated speed."

M. J.

Arden Guest at Latta Wedding

Cecil Arden was a guest at the recent marriage, in Philadelphia, of Elizabeth Hood Latta, president of the Matinee Musical Club of that city.

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ACROSS THE COUNTRY

Allentown, Pa., May 8.—Louise E. Lerch, soprano, gave a delightful recital in the high school auditorium on April 29, accompanied by Edward Harris of New York and assisted by Godfrey Pretz, flutist. Miss Lerch's beautiful voice and pleasing stage presence left quite an impression on the large audience, which demanded many encores. She is at present soprano soloist at the First Presbyterian Church, Philadelphia.

Under the auspices of the Cedar Crest Auxiliary, the Glee Club, with Pauline Wagner Schaadt as piano soloist, appeared recently at Salem Reformed Church. The recital was very successful, the piano numbers by Miss Schaadt being particularly enjoyable.

Lillian Hunsicker, pupil of Frank LaForge, has recently accepted the position of soprano soloist at Salem Reformed Church. Mrs. Hunsicker is well known throughout the State and has given several successful New York recitals.

The pupils of Blanche K. Snyder gave an excellent account of themselves in a recital on April 22.

Margaret Little and Catherine A. Nyar, sopranos, appeared in a recital at Cedar Crest College recently. The recital was under the direction of Agnes W. Hawkinson, head of the vocal department. Pauline Schaadt accompanied and Esther Hartman assisted.

Pupils of Ruth Workman recently gave a recital. Richard Nenow, Evelyn Webb, Addie Ann Bolinger, Catherine Knecht, Mae Wotring, Shirley Donn, Frances Noecker, Le Anna Hartman, Cora Reppert, Violet Fitzgerald, Harold Roth, Lillian Brobst, Mary Kolesor, Ray Wetherhold, Jr., Violet Rehrg, Evelyn Webb, Jane Lentz and Estelle Donin appeared on the program. H. N.

Amarillo, Texas (See letter on another page.)

Beaumont, Tex., May 2.—Delegates from the Music Study Club are meeting with the State Federation of Music Clubs in Austin this week. They carried a report of two senior music clubs, four junior clubs and nine juvenile clubs in the city, organized and federated.

Thirty-six representatives from the high school orchestra and glee club took part in the recent interscholastic music meet at Baylor College, Belton. The orchestra, under the direction of Lena Milam, played in a creditable manner, winning the cup for the second time. Their numbers were adagio from the ballet music from Faust and Moment Musical by Schubert. The school owns a French horn, trombone, bass violin, viola, drums and a set of tympani, in the music department and expects to add more instruments as they are needed. Willie Frances Kirkpatrick won first place for contralto solo, singing Florain's Song by Godard and Who Is Sylvia? by Schubert.

The district music memory contest was held at the Junior College with teams from Orange, Port Arthur, Beaumont and Sour Lake competing. Beaumont won first place and Orange second. L. M.

Birmingham, Ala., May 5.—The Birmingham Music Study Club presented David Nixon, eighteen year old violinist in recital at an open meeting of the club held in Cable Hall last Thursday morning. The program included Handel's D major sonata for violin and piano; the Valse Sentimentale, by Schubert, and numbers of Fibrich, Wagner and Chaminade. Doris Herman was at the piano. On the same program Joyce Lyon, pianist, played Arabesque by Debussy, and Serenade by Rachmaninoff. David Nixon was the winner of the State Federation scholarship last year and has attained two other prizes in music contests. Since winning these he has studied with well known teachers, both in New York and Chicago. He is ambitious and the Music Study Club will sponsor his efforts to further achievement. For that purpose the club arranged a benefit performance for him at the Jefferson Theater, when the All-Star Jefferson Players generously co-operated, the occasion proving a great success.

Last Saturday afternoon a Spring Festival was staged at Edgewater, by employees of the Tennessee Coal and Iron Company. The employees of this company are encouraged in every form of activity that tends to develop and improve themselves and their families. Music is especially encouraged. The T. C. I. Male Chorus, under the direction of Steven Allsop, is one of the finest choruses in this section of the country. The T. C. I. Band and the T. C. I. Orchestra are great favorites with the public and can render excellent programs. On Saturday afternoon an elaborate pageant entitled The Fairies' Treasure Chest, was given by the T. C. I. children of what is known as the Birmingham district, and the singing of this large assembly was most inspiring. The T. C. I. Brass Band enlivened the occasion. There was music by the orchestra, solo instruments and solo voices. Compositions of Victor Herbert, Ponchielli, Rubinstein, Gounod, Wagner, Rossini and Beethoven were rendered.

Pupils of Corrie Handley Rice presented programs at Cable Hall on two evenings of last week.

Sara Mallam presented the Women's Quartet of her studio in a musical evening at Cable Hall. Those taking part were Mrs. W. T. Ward, first soprano; Mrs. W. R. Thomason, second soprano; Mrs. C. D. Bar, first alto and Mrs. A. C. Wade, second alto. Mrs. C. W. Phillips was the accompanist.

Pupils of the Birmingham Conservatory of Music, Edna Gockel Gussen, director, were heard in recital Saturday afternoon.

Pupils of the music department of the Woodlawn High School, under the direction of Grace McCoy Redburn, were heard in recital Wednesday evening of last week.

Leslie Roze presented Sara Coleman, soprano, assisted by Pansy Wood, pianist, in recital on Sunday afternoon.

Carol Wilson Foster, director of piano and organ in the Louie Compton Seminary, presented two graduates in organ, Mary Ray Dobyns and Madge Hagan, in recital on the evening of May 2, at the Seminary Organ Hall. Probably the most pretentious number of their skillfully rendered program was the Bach concerto in G minor, in which Mary Baugh played the violin part, Madge Hagan, piano, and Mary Ray Dobyns, organ.

Lu Ella McClurkin, talented fourteen year old pianist, rendered an ambitious program on Friday evening of last week, playing numbers of Bach, Grieg, Bizet, Delibes, Scar-

latti, Liszt, Chaminade and Chopin. She is a pupil of Ethel Coffin King.

Edna Gockel Gussen, director of the Birmingham Conservatory, is conducting an adult class in musical appreciation. They are now studying music of the ultra-modern type. Griffes' White Peacock was used in illustration at the last meeting.

Lewis Pendleton, bass-baritone, was heard in a recital of Brahms' songs on Sunday afternoon at Cable Hall. Many well-known numbers were sung, including the Cradle Song, Serenade and Sapphic Ode. The hall was filled by an attentive and appreciative audience.

Mary Fabian, soprano of the Chicago Civic Opera and the San Carlo Opera Company, is spending a few weeks at her home in Birmingham. Recently she was soloist at Temple Emanuel and sang Homing, by Del Riego. A large audience heard her.

Paul De Launey of Paris, France, a Guilmant pupil and an organist of distinction, rendered an excellent program on the organ of the Fairfield Baptist Church, Sunday afternoon. A. G.

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio (See letter on another page.)

Connersville, Ind., April 26.—Elizabeth Lennox, contralto, appeared here recently at the Central Christian Church under the auspices of the Chaminade Club. Miss Lennox was greeted by a capacity house.

Stainer's Crucifixion was sung by the high school chorus of 150 voices on Easter Sunday afternoon, under the direction of A. A. Glockzin, supervisor of music in the public schools. The soloists were Ralph Runyan, tenor, and Maurice Lucas, baritone. Frances Foster and Jean Turner were the able accompanists.

The winners in the annual music memory contest for this year are William Newkirk, gold medal; Viola Payton, silver medal, and Mildred Castle and Edna Rapp, bronze medals.

The Chaminade Club of the local high school sang before the national convention of music supervisors, which was held recently in Cincinnati. The club and its director, A. A. Glockzin, broadcast a program while at the convention.

The choir of the Central Christian Church sang The Seven Last Words by Dubois on Good Friday night under the direction of Maurice Lucas. The soloists were Frances Batt-Wallace, soprano; Olin Ripptoe, bass, and William Lane Vick, tenor. Dan K. Wancee was the organist. A. A. G.

Easton, Pa., May 12.—Many Eastonians attended the brilliant concert given by Paderewski in the Liberty High School, Bethlehem, on May 2, under the management of Earle D. Laros, of Easton.

The yearly memory contest is under way, being directed by James B. Beam, supervisor of music in the schools of this city.

The third annual concert given on April 22 for the bene-

fit of the Y. W. C. A. brought out one of the largest audiences of the season. The following rendered the well balanced program: Mrs. A. J. Levan, Maydell Eksergian, Edna Aurelia Jones, Francis Pangrac, Leon Z. Lerando, Hilda Deighton and Emily Rice. George B. Nevin directs these annual concerts, which are looked forward to with much pleasure by the music lovers of this community.

At the monthly musicale given in St. Peter's Lutheran Church, Rebecca Beam, contralto, sang with fine effect songs by Handel, Gaul, Scott and Buck.

The State Opera Company presented a finished rendition of La Traviata in the Orpheum on May 3. The singing of Emily Day and Ludovico Olivieri was much above the level of the usual small opera company, and the entire work of the singers and orchestra reflected great credit on the conductor, Gabriele Simeoni. G. B. N.

Greensboro, N. C., May 1.—Lynwood Williamson, "Southland's Premier Theater Organist" (soloist and composer), gave a recital in the Carolina Theater, Southern Pines, N. C., March 23, assisted by Martha Louise Kelsea, vocalist. Twenty-one hundred applications for tickets were received for the theater, which seats only 700. The local paper said an organ recital was something entirely new there, and people availed themselves of the opportunity to hear the splendid new organ. "The people of Southern Pines will be glad to hear Mr. Williamson again," said the local critic. The organist played works by ancient and modern composers, his chief number being Boellmann's Suite Gothique. B. U. R.



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(Continued from page 5)

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What he shines on he destroys. . . .

These are the words pronounced by Asteria when she reveals her passion before Simon Magus.

In the temple, Asteria is overcome by her love and forgets her role of goddess agreed upon with the cunning priest. When Nero realizes the deception, he devastates the temple in a fury of destruction and condemns Simon Magus to fly in the Circus on the day of the Lucaria. "I will," replies the old magician, "provided the blood of the Christians flows on that day."

THE THIRD ACT.

The scene of the third act is laid in the garden where the Christians meet in a suburb of Rome. Evening approaches; the last rays of the setting sun light up the sky. It is the hour of prayer; the Christians gather round Faneu, who repeats the words of the Gospel. "An air of sweet peace breathes over this humble people and upon the garden." Then Asteria arrives and has an animated conversation with Rubria, the maiden loved by Faneu; she

has come to tell him that Simon Magus will be there shortly with the Pretorians to arrest the young apostle, and Rubria wishes to save him from certain capture. But first Faneu demands to know from Rubria what is the sin which every evening causes her to abandon unexpectedly the prayers of the Christians and hasten elsewhere. Their conversation is interrupted by the arrival of the Pretorians guided by Simon Magus. Faneu is taken and led away. His last words to his brethren in Christ are of peace and blessing:

Live in peace and in sweet harmony of love, your hands open to
care. . . .
We are at the vespers of the world, at the uncertain hour,
Cease not to pray;
Perchance tomorrow I shall be as an offering spread on the altar . . .
When evening comes again,
With the sad charm of remembrance,
Join my name too, to your prayer,
Join my name too, to your hopes . . .
Lift up your hearts!

With the words of Jesus, *Sursum corde*, closes this delicate and touching episode, inserted for the sake of happy contrast among the red glow of ferocity and the unbridled desires of dominion and pleasure.

THE FOURTH ACT.

The fourth act takes place in the Circus Maximus. The long program closes with the scene of the Dirce: the Christian women are led out to die, dragged along the ground by bulls, wounded by arrows shot by the archers; torn to pieces by dogs. Faneu is among the condemned. Rubria, who loves him and who, although converted to the new faith, has never abandoned the cult of the Vesta, to which she was consecrated (and in this lies her sin, never revealed to her beloved), tries to save him but is discovered and condemned to death.

But above the frantic din of the Circus are suddenly heard cries of terror; it is the fire, lighted by the followers of Simon Magus. The Circus falls in and in the *spoliarium* Faneu finds the body of Simon Magus hurled to the ground—a new Icarus—by the God he blasphemed, and listens to the last words of Rubria, who dies in his arms. The maiden dies dreaming a sweet vision of peace "among the reeds of Genesaret," where Jesus lived and where the voice of prayer ever sounds and "through the streets of Magdala among the flowers" children sing and virgins sigh.

FIFTH ACT NOT SET TO MUSIC.

Here the opera ends; but the dramatic text continues in a fifth act of which we should like to give our readers a short summary. Nero is banqueting with his courtiers in his theater late at night while the fire is still burning. After the banquet and the lascivious dances are over, Nero, presenting himself as Orestes, begins to recite the Eumenides of Aeschylus, with burning Rome as a grand and terrible background. At first he faithfully follows the Greek text, but when the chorus breaks into the cry "Matricide!" he becomes delirious. In the doorway appears Agrippina's ghost.

Here follows Nero's awful delirium, and the drama varies between a reproduction of the Aeschylean tragedy and the actual happenings. Meanwhile lugubrious voices are raised, announcing the dissolution of the world and gradually the spectator witnesses a new Apocalypse: the mosaic figures come to life. Nero presses close to Asteria, voluptuous and trembling; she abandons herself happily to him and stabs herself with a small dagger. The fire reaches the imperial theater, the wall totters and falls; through the wreckage are seen the lights of the garden with the burning Christians tied to stakes. And Nero falls fainting amid the sound of the celestial trumpets and the implacable maledictions of the ghosts.

THE MUSIC.

In the music of Nerone, Arrigo Boito does not reveal himself in a new aspect. Even without the numerous and obvious reminders of Mefistofele, the impression of the listener on the whole is that the musician, in the long years of vigil, has not undergone a spiritual and stylistic crisis, such as might have been expected. Nerone is still an eighteenth century opera and for this reason suffers, in public opinion, from the day of its publication. Indeed, it seems to me that this is perhaps the least propitious moment for its production, inasmuch as what might have been some of the merits of the work—good taste, the harmony of its various elements, the equilibrium of its structure, its high purpose and bold achievement—no longer attract the public of today. The reawakening, at least in Italy, of admiration for Giuseppe Verdi—not for the Verdi

of Otello and Falstaff but for the Verdi of Rigoletto and Traviata—does not in our opinion help to capture for Boito's opera the sympathies of the public of today, desirous of strong, substantial words and therefore inclined to forgive defects arising from scanty culture and imperfect taste.

In Nerone, as in Mefistofele, the composer aims at a soft, caressing, cadenced melody, a clear and simple harmonic elaboration; there is a tendency to trace the outlines of and circumscribe each episode rather than to weave one lyric passage together with another, to seek out the contrast between one movement and the next, between one scene and the following one, between one act and another, laying even more stress upon the differentiating features than is required. Therefore, although the unity of the tragedy of Nerone is certainly superior to that of the libretto of Mefistofele, it does not seem to us that the music brings this out any more clearly, but rather that it tends to divide and discriminate between the contrasting elements. And this contrast of the characters does not impress us as it should, just because of the lack of continuity and unity in the unfolding of the musical conception.

CHARACTERIZATION WEAK.

But one cannot really speak of a true contrast of individual characters; for this the characterization would need to be clear and clean-cut and this is not so in Nerone. Boito succeeds in musically expressing an atmosphere and a scene, but rarely finds that accent and theme which reveals the character to us in a flash (as in Wagner and Verdi, to name two contemporaries of the author of our opera). On carefully re-reading Boito's work one perceives that his musical intuition was not so deep as to be compelled to reveal itself above all in sonorous expression; it rather seems that in him the intuition of a character or of a dramatic moment was formed by literary or pictorial suggestion, in which was the presentiment of music; and that when he set himself to give us the musical translation, the reality was always, as regards emotional capacity, inferior to that of the verse or of the didascalia.

It is really strange that all the verses of this tragedy—which as a literary work is undoubtedly very fine—are much more "musical" than the musical phrases to which they are set; because all the intuition of the artist had fully expressed itself in the verse and the musical elaboration is literally a translation and not an intrinsic part of the verbal expression. At times the harmony of the poetry itself is destroyed, at times diminished, as in the last pages of the opera, in the last words of Faneu to the dying Rubria. One remembers the sweet lines that soothe the last moments of the virgin martyr; but the musician has found nothing better for them than a sort of cradle-song or barcarolle in 9/8-measure, such as Massenet or Godard might have composed.

CHRISTIAN FIGURES THE BEST.

But, with this exception, all that concerns Faneu and Rubria, and the Christian world in general, is the most successful part of the opera. The third act, taken as a whole, is full of feeling and poetry: the figure of the apostle stands out on the ecstatic background, beautiful and complete. The finale of the act, when Faneu is led away by the Pretorians, and the neophytes follow him, singing the hymns of love he has taught them, is full of feeling, and one cannot listen to it without a thrill of tender emotion. Here, it seems to us, Boito has really reached the highest pitch of his art, obtaining by simple and almost ingenuous means an effect which is at the same time both delicate and striking. The same may also be said of the first part of the duet between Faneu and Rubria, in which hover echoes of the death of Margherita, and of the first meeting of the two in the first act among the Christian tombs of the Appian Way.

But the Roman, the pagan world does not strike one as very significant or characteristic, either as regards individual characters or background and setting. Nero's accents, in his long part, are rarely firm and personal. His first appearance is excellent; the orchestra breaks forth and Nero appears for the first time, heralded by his despairing cry "Aia!" (Help!). Before this, at the beginning of the opera, while Simon Magus and Tigellinus are preparing the grave for the ashes of Agrippina in the darkness, nothing is heard but far-off voices, the call of the sentinels, fragments of love-songs borne intermittently upon the wind. The scene is calm and dark and Nero bursts upon it like a thunderbolt, obsessed by the Fury which appears to him in his delirium, clad in the funeral toga, his voice vibrating in an agony of mad terror. The passage is dramatic and most effective. But after this his personality fades; Caesar's words are insipid or emphatically and empty melodramatic; the Emperor gives place to the actor, an actor who closely resembles an operatic tenor of the eighteenth century.

But there is another passage in which he once more assumes a notable musical shape, namely, in the sensual and rhetorical duet between him and Asteria in Simon Magnus' cell. This duet is very characteristic: a fascinating and mysterious voluptuousness pervades it, something bitter and morbid like a delirious nightmare. This effect is considerably heightened by the orchestra, which at this point is rich indeed in color and preciousness and ever changing reflections.

THAT MODERN ORCHESTRATION—WHO DID IT?

It is apparent that in this part of the score the collaboration must have been more thorough on the part of the

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FRANTZ PROSCHOWSKY

Author of "The Way to Sing."—Published by C. C. Birchard, Boston, Mass.

Amelita Galli-Curci Says:

THE AMBASSADOR—NEW YORK

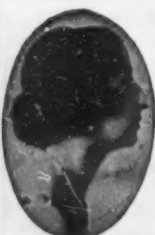
Dear Mr. Proschowsky—

Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,

AMELITA GALLI-CURCI.

February 23, 1923.

Summer School at Highmount, N. Y., July, August and September.



GALLI-CURCI

Phone Endicott 0139

74 RIVERSIDE DRIVE, NEW YORK CITY

musician—or musicians?—to whom was entrusted the task of revising the score of Nerone in order to render the performance possible. As things are, it is better not to report all the rumors that are going about as to this "mystery" of the revision of the opera: it would, however, be desirable to publish at least a fragment of the score just as Boito left it so that one might see how far the paternity of the score performed at the Scala may be attributed to him. It is certain that if he did write it, to any considerable extent as we listened to the progress of his skill in orchestration from Mefistofele to Nerone is indeed nothing short of marvellous.

The big spectacular scenes of the opera are not successful, neither the one that closes the first act (Triumph of Nero) nor the one that opens the last (Circus Maximus). The staging and scenery of the Scala—which for these two scenes was truly magnificent—helped a little to conceal their musical poverty, but not enough to prevent our perceiving the absolute inadequateness of the music. In both scenes the motive is lacking which should give us the unity of the scene and trace, as it were, an outline within which the various episodes are gathered, giving the impression of singleness and multiplicity. All the grand and triumphal intentions, implicit in the first act of the poem, have had no corresponding realization in the score. The march in Aida, in the scene of Radames' triumph, as compared with the somewhat similar passage in Nerone clearly shows its immense superiority.

SUMMING UP.

Recapitulating these impressions, after having heard the opera twice, it does not seem to us that Nerone adds much to Boito's fame, but neither does it pluck any leaves from his laurels. It is the work of a conscientious, aristocratic and austere artist who made no concessions to the public and whose ideals were very high: to which ideals he approaches now more, now less, always however keeping them clearly before his mind's eye. And above all it is the example of artistic honesty which deserves notice if only for the fact that this quality is becoming rarer every day.

GUIDO M. GATTI.

Margaret Weaver in Song Recital

Margaret Weaver, contralto, was heard in a successful song recital at the Waldorf-Astoria May 13. The fact that the Astor Gallery was filled to capacity, the abundance of flowers bestowed upon her, and the enthusiasm with which she was received all indicated the popularity of this young artist. Miss Weaver has been contralto soloist for several years at the Marble Collegiate Church, where she has made a host of friends.

Her first group consisted of Italian songs by Secchi, Gluck, Bach and Donizetti, sung with purity of style. A group in German followed: An die Musik, by Franz Schubert, and Sappische Ode and Der Schmied, by Brahms. The contralto's deep, sympathetic and velvety tones were well suited to these numbers, and she interpreted them with admirable expression. In all she sings she evidences sensitive musical feeling, sincerity, good taste and artistic intelligence, and her tones are freely produced. Very effective were the three songs with cello obligato by the assisting

artist, Livio Mannucci. The dark richness of Miss Weaver's voice blended well with the throbbing tones of the cello in Nur Wer die Sehnsucht Kennt (Tchaikowsky), Twilight (Glen) and Agnus Dei (Bizet). The concluding group was by American and English composers, with the exception of one by Sigurd Lie, Soft-footed Snow, which was exquisitely rendered, pianissimo throughout, and with pleasing smoothness. The others, by Thomas Dunhill, R. Huntington Woodman, Wintter Watts, Cyril Scott and Easthope Martin, were also admirably interpreted, and such numbers as Martin's Come to the Fair served to show the artist's wide vocal range. The audience applauded each number enthusiastically and a number of encores were added.

Miss Weaver was ably assisted by Livio Mannucci, who rendered a group of cello solos with technical skill and musical feeling. The Swan (Saint-Saëns), Chanson Orientale (Cesar Air), Irish Lullaby (Trowell), and Scherzo (Van Goens) were all effectively given. Mr. Mannucci has a firm, rich, resonant tone, clean phrasing and a polished style. Edna Sheppard played artistic accompaniments for both Miss Weaver and Mr. Mannucci.

San Carlo Opera at Sing Sing

Prisoners at Sing Sing enjoyed an evening of opera on Wednesday, May 21, when the principals of the San Carlo Grand Opera Company and the orchestra of that organization, under the direction of Maestro Carlo Peroni, provided a program at the big institution under the auspices of the Mutual Welfare League.

Many of the most popular arias, duets, trios and quartets of the standard operatic repertory were presented. Such well known artists as Elda Vettori, Consuelo Escobar, Louise Taylor, Philine Falco, Manuel Salazar, Demetrio Onofrei and Mario Basiola, and other members of the San Carlo Company, appeared. Marselle Atwell presented a group of English ballads. Miss Vettori is a special favorite with the prisoners, and aroused great enthusiasm on a similar visit of cheer last season. The present event was the third annual operatic concert given at Sing Sing through the courtesy of Fortune Gallo, impresario of the San Carlo Company.

Sullivan Artist-Pupil in Recital-Intime

On May 3, Caryl Bense, soprano, artist pupil of Dr. Daniel Sullivan, whose unique Marionette Concert Company has attracted much attention in musical circles, gave a delightful recital-intime at the home of Mrs. C. B. Waneu, West Ninetieth street. Miss Bense possesses a warm, sympathetic voice and an attractive personality, and her interpretations are always interesting. Her audience demanded the repetition of many of her program numbers, besides numerous encores. She was assisted at the piano by Mrs. Daniel Sullivan.

Esperanza Garrigue Artist-Pupils in Recital

An Evening of Song will be presented by Esperanza Garrigue at the Hotel Majestic on Tuesday evening, May 27, those appearing on the program being Ruth Holtz, coloratura soprano; Pauline Fierstein, lyric soprano; Vir-

*Madame Charles Cahier
the greatest artist of the
world*
André Weismann

*Was solts man
Anders sagen, als
eine Cahier!!*
André Weismann

A REMARKABLE TRIBUTE.

On the evening when Mme. Charles Cahier made her first appearance for this season at the Deutsches Opernhaus, Charlottenburg (Berlin), singing the title role in Carmen, two of the leading Berlin critics, Dr. Adolf Weismann (Zeitung am Mittag) and Rudolf Kastner (Morgenpost), sent jointly to her dressing room the little slip of paper which is reproduced here. Both these Berlin critics have known Mme. Cahier for years and it was a voluntary and heartfelt tribute. Mr. Kastner has written in German under his colleague's sentence in English, "What else could one say about a Cahier!" Mme. Cahier's guest appearances at the Deutsches Opernhaus are ten in number and she will sing in Ernest Bloch's 22nd Psalm in the festival concert at Prague under conductor Prof. Schulz-Dornburg. After that there are to be appearances in Vienna under conductor Otto Klemperer. Altogether she will sing twenty-eight times in opera and concert before going to her estate, Stammershalde, on the Danish island of Bornholm, to spend the rest of the summer in rest before returning to America for another busy concert season. She will also be head of the vocal department of the new Curtis Institute in Philadelphia.

ginia Fenwick, dramatic soprano, with Marguerite Baillet at the piano. This concert will be under the auspices of the Music Temple of the World, Frederick N. Tracy, founder and director.

Burrows in Piano Recital

Raymond Burrows will give a piano recital at the Art Center, 65 East Fifty-sixth street, on Saturday evening, May 24.

ABBY MORRISON

CAPTIVATES NEW HAVEN, CONN.

"Was immediately a Favorite"

—The Register

Miss Abby Morrison, soprano, was in great form and was cordially received by the audience, who called on her for encores. As a finale Signor Beniamino Gigli and Miss Morrison gave a wonderful interpretation of a scene in the opera Cavalleria which was very fine and brought out the wonderful dramatic qualities of both artists. This scene was so well received that the applause continued long after the final curtain in an effort to get the artists back, but it could not be done due to time.—The Union, May 12, 1924.

Then came a most unusual procedure. Someone suggested a duet and he (Gigli) and Miss Morrison sang the notable duet from Cavalleria Rusticana where Turiddu and Santuzza quarrel. This all without ever having rehearsed it together. It proved a remarkably temperamental piece of work. Miss Morrison was immediately a favorite. She is already well along in her operatic career. Her voice is of the noble dramatic type and gives evidence of much careful preparation. After her first group Life by Curran and Pirate Dreams by Hueter was her operatic number Vissi d'Arte from Tosca which gave ample opportunity for her rich dramatic voice. Several encores followed, including a clever interpretation of Coming Through the Rye and in the duet with Mr. Gigli her operatic qualifications did not suffer by comparison.—The Register, May 12, 1924.



Photo by Marceau

The concert which closed the musical season in New Haven, was one of the finest of the year, and the deafening applause which greeted the artists portrayed the appreciation of the vast audience. Miss Morrison was pleasing in her group of songs, which included Whether by Day by Tchaikowsky, and By the Waters of Minnetonka, by Lieurance, Life by Curran and the aria, Vissi d'Arte, from Tosca by Puccini. A duet for tenor and soprano, from Cavalleria Rusticana concluded the program.—Times-Leader, May 12, 1924.

Miss Morrison has a pleasing stage presence and a clear and flexible soprano voice. She was cordially received and generously applauded. She sang By the Waters of Minnetonka with fine feeling and Life by Curran, which was added to the printed program, delighted the audience. Finally Gigli appeared with Miss Morrison which increased the demand for more, but the curtain was lowered and the audience reluctantly filed out.—Journal-Courier, May 12, 1924.

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3,000 CHILDREN ENTERED MUSIC WEEK CONTESTS AND ONLY 1,000 HAD BEEN EXPECTED TO ENLIST

The accomplishment that Music Week has most to pride itself on is the fact that it brought three thousand children and young people together who in some way loved music and sought its expression, and told them to sing and play, and provided judges to listen to them, and in the final classic of the Interborough contests had these young people come out at Aeolian Hall and publicly reward them.

Isabel Lowden, director of the Music Week activities for New York, says that the youngsters would not let them stop these contests now, even if the Music Week Association was so minded. They expected one thousand contestants and three thousand entered. Next year there promise to be ten thousand entrants. The city was cut up into forty-eight little parcels, following the school districts, and any youngster with a violin, or trained hands for the piano, or a song in his throat got his chance to be listened to, a chance at honest criticism, and an opportunity to taste the exhilaration of applause. It is the great all year around work of the New York Music Week Association, which has tried to disassociate itself from spectacles and to concentrate on the individual expression of the big mass of the population. It has been Music Week for the town in its most literal sense.

A small district contest brought out all the fathers and mothers and relatives of the youngsters, and music became both a cultural and social force. The gold medal winners are the champions of a tournament that reached out into the far edges of the Bronx and Queens and Staten Island and Brooklyn and which in the successive elimination contests drew in the pride of schools and homes and reached down into the bed rock of population. Gold medal winners pictured on the opposite page, are: Lena Nerenberg, junior piano, who lives in the Bronx; Minnie Huber, senior

piano, Manhattan; Anna Irene Peckham, open piano, Manhattan; Hannah Klein, junior sight reading, Manhattan; Blanche Salomon, senior sight reading, Bronx; Mollie Goldstein, junior vocal solo; Frederick McLean, boy's solo, Manhattan; Ruth E. L. Bowman, coloratura soprano, Brooklyn, and Edith J. Klein, dramatic soprano, Manhattan. Anna Irene Peckham, only eleven years old, who won the gold medal among the ten pianists, with percentage of ninety-seven, had the highest mark attained by anyone in the recent Music Week contests. Hannah Klein scored ninety-six, highest of all readers. Theresa Obermaier, age seventeen, was marked ninety-four per cent. All three are pupils of Carl M. Roeder, New York piano teacher who has just been appointed head of the piano department of the Barrington School (for girls), at Great Barrington, Mass. Six of the Roeder pupils earned sixteen medals at these contests.

There were also many prize winners for violin, cello, choral groups, church choirs and school orchestras.

The board of directors of the New York Music Week Association, which includes Otto H. Kahn, Martin Conboy, William H. Johns, Clarence H. Mackay, Arthur Somers, Eugene Allen Noble, John D. Rockefeller, Jr., stood back of Miss Lowden and the Music Week Association, measuring its accomplishment on the worth of Music Week as a social and cultural force, and the showing of the contest movement in this the fifth Music Week left no one in doubt as to the triumphant sweep of the work.

Women's choral clubs were drawn into the final competition at Aeolian Hall. The orchestra of the Sunshine Home for the Blind was led across the stage of Aeolian and made a splendid and moving spectacle. The band of the Brooklyn Hebrew Orphan Asylum won the silver loving cup for brass bands, and a troupe of fifty orphans marched off the stage owning the world.

It has been the aim of the Music Week Association not to make the contests primarily competitive, although that side of the contests lends color and rivalry to endeavor, but to make the contests urge the youngsters up to a measure of standard. There were three thousand entrants for the contest, but only several hundred reached the finals. However, there were compensations for the losers as there was for everyone who entered into the Music Week activities. One of the compensations consisted in having such men and women as Clarence Adler, Carolyn Beebe, Sigismund Stojowski and Henry Bruck come out and be their judges. Then for a good many of the contestants there were full criticisms and encouragement written for them personally by the judges. The children were marked on time values, intonation, quality, control, color, blend, balance, melodic line, all the subtle technicalities which critics judge by and which a youngster shows his mettle by mastering.

"We should like truly to educate the children musically," Miss Lowden explained. "We should like them to love music and to know it. We should like them to be able to have their own judgment on compositions when they grow up, as the Europeans do, and I believe the music contests will help accomplish that end."

A broad and warm color of life marked the Music Week contest recitals. There were little boys in velvet suits and little daughters looking angelic for the occasion and remembering, or living the expression of St. Cecilia, the patron of music, as she is shown in paintings on the school walls. One little fellow, Jack Atherton, age four and a half, won in the elementary violin class with a percentage of ninety, and to cap off his many proud distinctions, he was the only contestant of such tender years who reached the finals. His ovation went beyond applause—he was kissed. Other winners in the string groups were Paul Rabinow, junior violin, the Bronx, who got the high average of ninety-seven per cent, and Aaron Hirsch, who scored ninety-three and one-third and tied with Milton Schwartz. In the senior violin group, Sadie Schwartz of the Bronx won the gold medal with Milton Feher and Marie Schuster winning honorable mention. In the open violin contest, the prizes went to Theodore Takaroff and honorable mention to Ben Levitzky who only lost to his rival by the narrow margin of two-thirds of one per cent.

William Wirtz won the junior cello medal, Walter Hoffregen, the senior cello medal, and the junior sonata prize went to Frederick Pfeiffer and Emil Levy and the senior sonata victory to Belmont Fisher and Lyle Fowler. The New York Music Week Association with high hopes had a hundred dollar prize ready for a choral composition, but that award will have to wait until there are more competitors and better compositions.

In the interborough contests for voice, Augusta V. Malstrom was the winning contralto; Carlton Boxill, tenor, prize winner; R. Albert Dickinson, baritone; Joseph C. Kayser, bass.

There were honors and prizes and renown sufficient to ignite the ambition of several American youths to grow up and be orchestral conductors in the orchestra division. Two different awards were made. There was the money award of the Music Week Association, which has been given to

the best orchestras in the public schools for the last four years, and there were the silver cups given by the New York Music Week Association for excellence in the interborough contest competition. The money awards to the winning school orchestras were given out at the Music Week event which S. L. Rothafel, of the Capitol Theater, has made an annual affair, and the following were the prize winners: Elementary school orchestra contest, first prize of \$35, Public School 93, Queens; second prize of \$20, Public School 40, the Bronx. In the junior high school orchestra contest, Public School 83, Manhattan, won first prize, and Public School 61, Bronx, won second place. In the high school orchestra contests, there was a Class A division in which Stuyvesant High School got first prize and De Witt Clinton High School second. In Class B, Evander Childs High School of the Bronx won the first award, and Erasmus Hall High School merited the second prize. In Class C first place was won by the Washington Irving High School and second place by the Bay Ridge High School.

The interborough orchestra contest yielded the following winners in the finals, and to each of the winners the New York Music Week Association awarded a silver cup to be kept for the whole year and to become the property of any organization which wins it three times: The winners were Erasmus Hall High School, Brooklyn; Public School 158, Brooklyn; brass band contest award, Hebrew Orphan Asylum Band, Brooklyn. A silver cup was also awarded to St. Thomas' Church Choir School in the boys' private school choral contests; St. Cecilia Choir of St. Michael's Episcopal Church won the cup for the women's choral contest; and the men's choral contest award went to the Metropolitan Male Chorus.

There were still other prizes which showed the wide diversity of musical activity which came under the Music Week contests. The little tots of several of the public schools gave action songs, and in this contest Public School 177, Manhattan, Florence W. Rosenzweig and Mrs. MacDonald, directors, won the silver cup for the junior class, and Public School 17, Richmond, won the elementary school choral contest award. The high school choral contest was won by Erasmus Hall High School, Brooklyn. Three more cups were awarded, one to the Women's Choral Club of Flushing (Queens), which was the winner in the women's choral contest award; the parochial school choral contest prize in the junior class went to the School of the Blessed Sacrament; and the church choirs' choral contest was won by St. Thomas' Church choir.

The interborough judges for the finals were the following: For the piano group—Carolyn Beebe, Howard Brockway, Gustave Becker, Carl Roeder, G. Aldo Randegger, Walter Charnbury and James Friskin; for voice contestants—Oscar Saenger, Joseph Regneas and Wilfrid Klamroth; choral groups—John Brewer, Dr. T. Tertius Noble, George H. Gartlan, Walter Henry Hall, Benedict FitzGerald and Huntington Woodman; strings and orchestras—Henry Bruck, Gustave B. Walther, Gustave Langenus, Walter Pfeiffer and Paul Kefer.

The Music Week contests proved many things. First, that the mass of the people want to join in musical activity if such activity is spontaneous and friendly. To illustrate this point, there were twenty-five foreign groups enrolled for Music Week, and the success for this co-operation lay in the fact that they were drawn in by voluntary interest and not obligation. Another fact is that musical contests can be made as stirring events as a track meet or debating team. And there was something that all the entrants learned, young and grown, and that was that sealed certificates were not absolutely necessary in order to step upon the concert platform, and that music, if one felt it, somehow was music to the listener also. In fact, the Music Week left behind it an important amount of musical courage that is likely to do many fine and promising things to the city's musical life. E. C.

Edith Bideau Normelli Using Mana-Zucca Songs

In a letter to Mana-Zucca, Edith Bideau Normelli says: "Mana-Zucca's latest song, *Those Days Gone By*, is really one of the most interesting ballads that have come to me, and I shall avail myself of every opportunity to sing it. Enclosed you will find a program and you will notice that I sang *The Cry of the Woman* on this program. The audience thoroughly enjoyed it. I shall use it very often."

Queenie Mario "Superb"

The Metropolitan Musical Bureau, managers for Queenie Mario, brilliant Metropolitan soprano, received the following telegram from Catherine M. Zisgen, director of the Trenton Teachers' Chorus, following Miss Mario's engagement there on May 14: "Queenie Mario superb. Surpasses all previous artists. Send contract for return engagement next fall."

Scandinavian Association to Be Formed

For some time there has been felt a need to further the understanding and love of higher music among the Scandinavians in this country. On May 22, in the ball room of the Norwegian Club, 117 Columbia Heights, Brooklyn, a meeting for the purpose of forming an association, will be held.

Malkin Pupils Win Contest Prizes

Theodore Takaroff, violinist, who is studying with Jacques Malkin, at the Malkin Conservatory of Music, won the gold medal at the Interborough Contest during Music Week. Other pupils of this conservatory who won silver medals are Harold Greenberg, Pearl Bloom and Harry Aleshinsky.

Sundelius Back from Western Trip

Marie Sundelius recently returned to New York after a brief Western tour during which she sang four times in Kansas and Colorado within the week. Lindsborg, Kans., Pittsburg, Kans., Denver, Colo., and Independence, Kans., heard the popular soprano.

Easton Orchestra Ends Season

The Easton Symphony Orchestra, Earle Laros conductor, gave the last subscription concert of the season on May 15. At a school children's concert on May 17, Mr. Laros explained the different sections of the orchestra to his interested audience.



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"There is no better choral society in the city than the Mendelssohn Club. . . . No small part of the credit belongs of course to the taste and skill of its accomplished director, N. Lindsay Norden. . . . There are larger choruses, but none with fresher

or truer voices or more appreciative feeling for what is sung."—*Philadelphia Inquirer*.

"The tonal quality was fine throughout and the Club showed the results of hard rehearsal and excellent training on the part of the Director."—*Evening Ledger*.

"The Club did some remarkably beautiful and artistic singing, both accompanied and a cappella. . . . The Club has attained a delightful style; the choir is composed of good voices, evenly balanced, and the blending was lovely in intonation and effect."—*Philadelphia Record*.



WINNERS OF MUSIC WEEK ASSOCIATION CONTESTS

(SEE STORY ON OPPOSITE PAGE)

Left to right: top row—Lena Nerenberg, of the Bronx, junior piano (Raphael photo); Minnie Huber, Manhattan, senior piano (Raphael photo); Anna Irene Peckham, Manhattan, open piano (Forbes photo); Hanna Klein, Manhattan, junior sight reading; Blanche Salomon, Bronx, senior sight reading (Raphael photo); Mollie Goldstein, junior vocal solo; second row—Frederick McLean, Manhattan, boy's solo (Tarr photo); Ruth Bowman, Brooklyn, coloratura soprano (Stone photo); Edith J. Klein, Manhattan, dramatic soprano.



Agnes Brennan Studio Activities

Agnes Brennan, well known pianist, teacher and coach, has found her time well filled all season, and all indications point to as busy a summer, as well as next year. Miss Brennan has a large class in piano, but also manages to get in some recitals herself, and her appearances are always looked forward to with pleasure. She also coaches young artists in piano and vocal programs, and besides teaching



Photo by Blank-Olsen Studios

AGNES BRENNAN

at her New York studio on Riverside Drive she is artist-instructor at Marymount College at Tarrytown-on-the-Hudson.

On May 10, a number of her pupils were heard in a recital at her studios. Those participating were Mary Woolley, Alfred Woolley, Jack Downs, Kathleen Dooley, Gertrude Kern, Marian Ball Hoffman, Anthony Salvi, Miriam Odence, Cathleen Moore Baxter, Elizabeth Marko, May Mahoney, Agnes Dailey, Alice Levins, Helen Kremelberg and Norma Gradstein. The program listed compositions by Mozart, Schumann, MacDowell, Paderewski, Chopin, Beethoven, Rachmaninoff, Brahms, Debussy and others, and several of the advanced pupils played sonatas by Beethoven, Chopin and Brahms. All of the pupils played in such a manner as to do credit both to themselves and their instructor. One noted the technical assurance and accuracy, the uniformly good tone and admirable style, whether in a small number or a sonata. Between the two parts of the program refreshments were served and an informal reception of pupils was held. The studios were filled to capacity with guests, whose enthusiasm brought a number of encores.

During the season a number of Miss Brennan's artist-pupils have had public appearances. Recently Cathleen Moore Baxter played with success at St. Joseph's College. Helen Kremelberg also played at the same place later, her rendition of numbers by Chopin, Paderewski and Rachmaninoff being much admired. May Mahoney is broadcasting a program from WJZ on May 23. The Brennan pupils are in popular demand as radio artists.

With all her other activities, Miss Brennan is preparing to give a recital herself in June at Marymount College, an event which is anticipated with much interest.

New Buildings for Cincinnati Conservatory

A series of five buildings, the entire cost of which is estimated at approximately \$1,000,000, will be erected by the Cincinnati Conservatory of Music, under a plan that has been developed to take care of the future needs of the institution. The plans have been turned over to George R. Hauser, building commissioner in Cincinnati, for approval. They have been prepared by William Burnet Tuthill, New York architect.

The first structure to be built will duplicate the wing of the present school and will be located on Burnet Avenue. It will be of brick and terra cotta with steel construction, and will house the dormitory rooms, studios and a large dining hall.

The conservatory was founded in 1867 by Clara Baur. It is State accredited and has a summer school which is of particular assistance to public school music teachers and music supervisors. Bertha Baur, sister of the founder, is the director of the conservatory. The building program must be started at an early date to care for the rapidly increasing enrollment.

Bowie Artist-Pupil Success in Rigoletto

As Gilda, in the performance of Verdi's old favorite, Rigoletto, given at Perth Amboy by the Papalardo Opera Ensemble on the evening of May 1, Beatrice Mack confirmed what the Italian press said of her outstanding suc-



BEATRICE MACK

cess in that role when she sang it in Italy, from which country she returned only a short time ago. The Perth Amboy Evening News writes: "Miss Mack, as Gilda was sweet, winsome and pretty. She possesses a fine soprano and was especially pleasing in her solo Caro Nome." When singing in Lucia, Rigoletto and The Barber of Seville in Milan, Italy, and in the provinces, this all-American color-

atura soprano was particularly admired for her beautiful method of vocal production and for the shimmering, ringing quality of her top tones. Miss Mack gives credit for her success to her only teacher, Bessie Bowie, whose work is well known both in Paris and New York and who had entire charge of her preparation for opera.

New York Chamber Symphony Arouses Interest

On May 14 the New York Chamber Symphony, Max Jacobs, director, gave a concert at Carnegie Hall, rendering the following program in a manner that aroused much pleasure: Russlan et Ludmilla, overture, Glinka; Finlandia, Sibelius; Eu Uchnim; Danse Orientale, Lubomirsky; Aragonaise, Massenet; Carmen Suite, Bizet; Hungarian Rhapsodie No. II, Liszt.

Considerable interest apparently is being manifested in this new organization. Beginning June 15, it will go on a three weeks' tour of Pennsylvania.

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Galli-Curci at Hollywood Bowl June 5

Thrills! Thrills! Thrills! That is the program for Thursday evening June 5 at the big Hollywood Bowl, near Los Angeles, Cal. This triumvirate of thrills will be served up as follows: Thrill 1, Galli-Curci will sing for the first time in the open; Thrill 2, Galli-Curci will sing for the first time in the wonderful amphitheater provided by nature at Hollywood; Thrill 3, Galli-Curci will sing for the first time in five years with a symphony orchestra in concert. Each of these thrills will be accompanied with numerous minor thrills propagated by the various musical numbers on the program, affording thousands an opportunity to hear the great diva in four of her super operatic arias with their proper orchestral settings. The event will mark an epoch in the musical annals of California and probably of this country as attendance recital records are sure to be broken.

Galli-Curci's voice has such wonderful carrying quality and the acoustical properties of the natural auditorium are so perfect as to insure every listener good auditory results. Special arrangements are being made for solving the many problems entering into such a gigantic undertaking which was the outcome of unprecedented demands for additional appearances in California.

Jack Salter, of Evans & Salter, managers of the celebrated artist, stated to the representative of the MUSICAL COURIER that even the two appearances in succession at the Los Angeles Philharmonic Auditorium and others at Pomona and Long Beach failed to accommodate the overflow demand in that section to hear Galli-Curci, and these conditions brought about the decision to give a farewell monster recital in the largest amphitheater available, especially as her tours of foreign countries will make it impossible for her to return to the Pacific Coast next season.

Mr. Salter further stated that they have often been urged to accept engagements for Galli-Curci with symphony orchestras at open air fetes during her annual concert tours, but all overtures of this nature have been consistently refused. However, in order to gratify the wishes and pleadings of the many who have been unable to attend the regular concerts as well as to concede to the insistent demands of Galli-Curci's many admirers in Southern

California who have never heard her in opera or with orchestra this radical departure from her usual procedure has been made. So after touring through Northern California, Oregon, Washington and Western Canada, Galli-Curci will make a special return trip to Los Angeles for the Hollywood concert.

Lawrence Evans, of the firm, is now in California personally arranging details for the event which will be under the local management of L. E. Behymer. A special program will include several of the most famous arias from operas in which Galli-Curci has won her most signal successes—Bell Song (Lakme), Mad Scene (Lucia), Caro Nome (Rigoletto), Polonaise (Mignon). The novelty will be the Lucia number, which will be given in its entirety for the first time in a concert performance. This appearance will conclude her tour of the present season after which the prima donna will return East to spend the summer at her beautiful home in the Catskill Mountains.

The ninety instrumentalists have been selected from the players of the Los Angeles Philharmonic Orchestra, and there will also be some songs with piano in which, as usual the singer will be accompanied by Homer Samuels. This attraction therefore partakes of a festive nature with Galli-Curci, not as assisting an orchestra but the orchestra assisting Galli-Curci. The event is being heralded far and wide as something so unusual and so attractive that music lovers throughout California, Arizona and Nevada are already sending requests for tickets, several special trains having been arranged for, and predictions are made that the great bowl will be the scene of a record demonstration on the night of June 5.

D. © Marcia Stein

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Recent Appearances of Klibansky Artists

Elsie Duffield, from the studio of Sergei Klibansky, is meeting with much success in the Shubert Company's production of Blossom Time. She was recently heard in Schenectady, Troy, Saratoga and Glens Falls, N. Y., and will appear in the following places: Rutland and Burlington, Vt.; Pittsfield and North Adams, Mass.; Manchester and Dover, N. H., and Haverhill, Mass.

Lottie Howell sang in New Orleans, and met with so much success that her engagement was prolonged another week. A. Marentze Nielsen gave a radio program from WJZ on the afternoon of May 14, singing a group of Scandinavian and English songs. Louise Smith was soloist at a special Easter service at the Church of the Saviour, Brooklyn. Mizzi Delorm and Walter Jankuhn appeared with success in a performance of Fledermaus, given at the Irving Place Theater, New York City. On April 25, Alveda Lofgren, Louise Smith, A. Marentze Nielsen, Mabel Nichols and Cyril Pitts, gave a delightful song recital in White Plains, N. Y., with Mary Ludington as the accompanist.

Another recital was given by artists from Mr. Klibansky's studio, in Larchmont, N. Y., on May 6, under the auspices of the Larchmont Post American Legion.

Carreras Closes Season

The success of Maria Carreras, Italian pianist, at her final engagement of the season at New Brunswick, N. J., on May 9, was a repetition of the triumphs of this mature artist all over the United States during the last two seasons. She received an ovation comparable with the greatest that

she has won during the last two decades in every country in Europe.

The morning following her New Brunswick recital the management of Loudon Charlton received the following wire: "Mme. Carreras gave us a superb program. Audience tremendously enthusiastic. Must have her again next season with orchestra. (Signed) J. E. Newton."

Rhys Morgan in Interesting Program

Rhys Morgan, Welsh tenor, will make his Metropolitan debut in a song recital at Aeolian Hall, Monday evening, May 26, presenting a mixed program on which will be two special groups of Welsh songs seldom heard here. Mr. Morgan sings in four languages, but his Welsh and English groups are the most original and appealing. Besides such composers as Handel, Dvorak, Brahms, Hue and Faure, who figure on his program, he has a group of old Welsh folksongs, and a group of later songs from Wales including the famous, The Pipes o' Gordon's Men, by Hammond, which is as famous in Wales as the most famous National song of any other country. Protheroe, William Davies, Walford Davies and James H. Rogers are other modern composers on his list. Justin Williams will accompany the new tenor on the piano.

Van der Veer Sings with Amateur Societies

In spite of the difficulties occasionally encountered, most singers look forward with interest to solo appearances with amateur singing societies. "I like to sing with amateur societies," says Mme. Van der Veer, "not simply because I admire the work they are doing, but also because I like the spirit with which they sing. Many of the newer societies are surprisingly good; their interest and enthusiasm are delightful, and I don't see how any singer who keeps any of the precious amateur spirit in his or her heart, can help liking to sing with them."

Concert in Claremont, Cal.

Claremont, Cal., May 14.—A concert program will be given on the evening of May 22 at Claremont Hotel by Helen Culver, European artist. Wandszetta Fuler-Biers, California soprano, will sing works of Rossini, Meyerbeer, Ware, Cadman and Boyd. Mme. Biers has been heard throughout the State in many unique programs. J. A. C.

Fred Patton to Sing Elijah at Granville

Fred Patton will appear in concert at Denison University, Granville, Ohio, on May 29 and will also be the principal soloist at the performance of Mendelssohn's Elijah at the University on May 30. This engagement will come directly after his appearance with the Reading, Pa., Choral Society in Reading on May 27.



Edwin F. Townsend photo

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H. T. Parker in the *Boston Transcript*, March 27, 1924:

"Mr. Lamond flooded the Brahms' Variations with sonorities; swept them forward with propulsive force; differentiated and characterized them at the composer's bidding and by his own resource; wrought them as a magnificent fresco in tones, mellowed here with beauty, there intensified with power."

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SPARTANBURG FESTIVAL VOTED AN ARTISTIC TRIUMPH BY ALL

Ponselle, Tokatyan, Mario, Telva, Crooks, Martino, Peralta, Bryars, House, Gandolfi and Mero the Soloists—Wodell
Receives Praise—Chorus and Philadelphia Orchestra Do Excellent Work

Spartanburg, S. C., May 14.—The twenty-fifth annual Festival of the Spartanburg Music Festival Association was an artistic triumph, and through eleven hour canvassing and publicity, it became a financial success in that expenses, amounting to \$21,000 to stage it, were cleared from the sale of tickets. This year season tickets for the five concerts, May 7-8-9, sold higher than last year. A few days before the Festival, when the sale of tickets lacked \$8,000 of the amount needed to pay the artists, the directors had "cold feet," but the hard-headed business men kept their nerve and by a whirlwind canvass and liberal cooperation on the part of the local newspapers, they pulled out of the hole.

ARTISTS' NIGHT

Rosa Ponselle, dramatic soprano of the Metropolitan Opera Company, was the particular star of Artists' Night, as the final concert of the Spartanburg Music Festival has come to be known. Miss Ponselle was on the program for six numbers, but so insistent was the big audience of more than 2000 music lovers that she graciously yielded to their encores and sang fourteen times, her repertory including Clavelitos, Goodbye Forever, Swanee River and Annie Laurie. Ponselle was at the height of her power. A note that she held with beautiful effect in the opening aria, Ernani Involami, from Verdi's Ernani, caused one Festival patron to remark: "That alone is worth the price of the Festival."

Such was the enthusiasm aroused by Miss Ponselle that immediately after the concert it was officially announced that the directors would meet in two days to plan for the 1925 Festival. Swanee River and Annie Laurie, from the lips of such an artist, heightened the glory of the Festival. It was like when Jenny Lind sang Home, Sweet Home before Abraham Lincoln and the great men of the nation were moved with emotion. Ponselle was magnificently applauded in her selections from Verdi to Schumann, but when she sang the songs dear to the hearts of the people, she created a lasting impression. For the next Festival there will be a demand for her. On the blackboard in the waiting room behind the stage Miss Ponselle wrote: "I like Spartanburg; may this be the beginning of innumerable visits here."

And beneath her signature Armand Tokatyan, tenor, and co-star with Ponselle on Artists' Night program, wrote: "So do I," and signed his name.

Tokatyan and Ponselle sang a duet from the last act of Verdi's Aida, which was delightful. Though the hour was late because of repeated encores, they sang this duet a second time.

FIRST CONCERT

The Spartanburg Festival opened with a choral program Thursday evening, May 7, including Mendelssohn's Hear My Prayer, Rossini's Stabat Mater, and a cantata by Frederick W. Wodell, director of Festival, entitled A Venetian Night, given for the first time. The Spartanburg Festival Chorus of 375, assisted by Queena Mario, soprano; Marion Telva, contralto; Richard Crooks, tenor, and Giovanni Martino, bass, gave an excellent concert. The orchestration was by the Philadelphia Festival Orchestra, Dr. Thaddeus Rich, conductor.

Especially good was Miss Mario in the solo parts of Hear My Prayer and the theme Oh, for the Wings of a Dove, affording excellent opportunity to show the expressive power of her voice.

In the Stabat Mater Martino's excellent voice showed to advantage, probably because of the Don's long experience with this work. In the air for tenor, Lord, Vouchsafe Thy Loving Kindness, Richard Crooks showed the natural beauty of his voice.

Marion Telva's lovely voice and artistic work in solo parts also pleased.

SECOND CONCERT

Yolanda Mero, pianist, soloist for the second concert, Thursday afternoon, May 7, delighted a large audience with selections from Mendelssohn, Chopin and Liszt. The Philadelphia Orchestra's rendering of Wagner's Flying Dutchman and Berlioz's Le Carnaval Romain was flawless.

THIRD CONCERT

The Verdi opera, Il Trovatore, was the offering Thursday evening before an audience of more than 2,000 by the Festival Chorus, the Philadelphia Festival Orchestra and the following soloists: Frances Peralta as Leonora, Mildred Bryars as Inez, Marion Telva as Azucena, Judson House as Manrico, Alfredo Gandolfi as Count di Luna and Giovanni Martino as Ferrando.

Miss Peralta as Leonora took the lion's share of applause. She was in fine voice and charmed her listeners with her delightful personality.

Gandolfi, who is a new artist here, greatly pleased. It is the hope of Festival patrons that he will be secured again for next year.

Judson House in the part of the troubadour gave evidence of the fullness and richness of his tenor voice. He is an old favorite in Spartanburg. When he trained at Camp Wadsworth near this city with the 27th division he was often entertained in Spartanburg homes and sang quite frequently.

Miss Telva's voice was heard to advantage in her role and the little Miss Bryars had to do, she did well. Mr. Martino was most satisfactory. He is a finished artist.

Opera night was a triumph for the Spartanburg Festival Chorus. In rendering Il Trovatore the organization of local singers was heard at its best. Months of training, under Frederick Wodell, showed what is possible with home talent. The Philadelphia Orchestra furnished the accompaniment, Director Wodell conducting.

FOURTH CONCERT

The children's chorus of five hundred boys and girls from the city schools gave a program, Friday afternoon, May 9, that was a credit to themselves and a tribute to their teacher and director, Mrs. B. L. Blackwell. The chorus gave the cantata Mon-Dah-Min by Paul Bliss, the Bach-Gounod Ave Maria and Percy Fletcher's A Madrigal of Spring. Mildred Bryars, soloist, was well received in a number of songs. The comment of Dr. Thaddeus Rich, conductor of the Philadelphia Festival Orchestra, is the whole story in a single word. "Magnificent," said the conductor at the conclusion of the program as he bowed to the young folks on the stage.

FIFTH CONCERT

Rosa Ponselle and Armand Tokatyan were the artists on the program for the final concert of the festival. Tokatyan was secured at the eleventh hour when Giuseppe Danise, baritone of the Metropolitan Opera Company, failed to appear in Spartanburg. Tokatyan was engaged and when Spartanburg Festival patrons heard his tenor they were well pleased. His is a beautiful voice, skilfully used. In the audience on Artists' Night sat Mrs. Tokatyan, a bride of a few days, who had the pleasure of seeing "hubby" forced by another woman to bow his head—not in shame—but in recognition of the ovation. Ponselle, who always bows very low, grabbed a handful of Tokatyan's tousled landscape and made him "courtesy" in old-time Southern fashion. DeL. S.

Alma Robertson, Lyric Soprano and Pedagogue

Although born on a farm near Terre Haute, Ind., Alma Robertson has been carefully reared in a musical atmosphere and is a gold medal graduate of the American Con-



ALMA ROBERTSON

servatory of Chicago. She is a pupil of that able critic and pedagogue, Karleton Hackett, from whom she received the major portion of her musical training and owes much to his rational tutelage and pronounced faith in her future as a vocalist. Her alma mater is DePauw College, where she made a special study of the voice, piano and pipe organ for over three years before graduation she was a member of Gamma Chapter of Sigma Alpha Iota sorority, since which time she has also enjoyed tuition from the late David Bispham, noted baritone, grand opera star and pedagogue, and also William Brady, well known pedagogue, in their respective master classes. She plunged still deeper into the atmosphere of music when she became the wife of Lane Robertson, of the nationally known Robertson Music House of Indianapolis and Terre Haute, Ind., and, it may be said, enjoys musical prominence in both of these cities. During the past three years she has had charge of the Central Christian Church choir, the finest and largest in Terre Haute, and was soloist, one previous year, of the Morgan Park Presbyterian Church, Chicago.

A private audition given the writer recently, justifies the predictions made for her by press and public as a concert vocalist well equipped. Her voice commends itself at once for its clarity and beauty of tone, which is round and rich in quality, a coloratura with large possibilities, and possessing both range and volume. Her delivery is easy and fluent, indicative of masterly tuition absorbed by a good brain. Her artistic worth may be summed up in saying that she has a well managed voice and a personality of magnetic charm. Her concert work is managed by Saida A. Ballantine, Kimball Hall, Chicago.

Ruano Bogislav Sails

Ruano Bogislav, after a successful season in America, went to Europe on May 3 to fill concert engagements in London, Paris and elsewhere. Shortly before sailing she filled engagements in Washington, Fall River, Greenwich,

Detroit, etc., where her extraordinary gifts as an interpreter of the unusual, in many different languages, brought to her unusual success and return engagements. Mme. Bogislav is one of the many successful artists from the Wilfried Klamroth studios.

Max Jacobs' Solo Appearances

Max Jacobs played at Beethoven Hall on May 1 with Blanche Grainger, soprano, and Louis Lazarin, baritone, and on May 7 at the Prospect Theater, Bronx, with Joseph Rosenblatt, cantor-tenor.

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Chicago (March 25th, '24)

"The program and the execution thereof vastly pleased the audience."—Chicago American.

"Excellent playing which brought hearty applause from the audience."—Chicago Evening Post.

El Paso, Texas.

"The joint performance was splendid in interpretation, balance and understanding."—El Paso Times.

"It is hard to say that Francis Moore is 'at his best' in this or that; whether in simple, devotional or fiery, he plays masterfully. One became almost mesmerized watching his marvelous skill."

"Mr. Kortschak was entirely satisfying and won increasing admiration. It is seldom El Paso has opportunity to hear two such finished artists in the same program."—El Paso Herald.

Dallas, Texas (Apr. 24th, '24)

"Their playing of the Brahms sonata left little to be desired . . . was received with enthusiastic appreciation and encores were demanded."—Dallas Dispatch.

Amarillo, Texas (Apr. 23, '24)

"So popular was Mr. Moore's second group that it was necessary for him to play two encores and the closing group by Mr. Kortschak was as well received as other numbers had been."—Amarillo Tribune.

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CHICAGO SHOWS KEEN INTEREST IN CHICAGO MUSICAL COLLEGE CONTESTS

Competition Close in Several Cases—Paulist Choristers Give Program at Orchestra Hall—Edward Poole Lay Makes Debut—Children's Chorus of Chicago in Annual Concert—Cecilian Opera Club Again Delights—Jane Holland Cameron in Recital—Cosmopolitan School Gives Concert—Walter Spry's Historical Recitals—Fifth Monthly Program by Muhlmann Opera Club—Dr. Browne Conducts Glee Club—School and Club Notes

Chicago, May 17.—On Saturday evening, May 10, in Orchestra Hall, the Chicago Musical College held its annual prize competition, with the assistance of the Chicago Symphony Orchestra, Frederick Stock, conductor. Before reviewing the merits of each competitor, the following letter, received a year ago from the mother of one of the winners, may prove the contention of the writer that pupils' recitals should not be reviewed:

Chicago, Ill., May 14, 1923.

Mr. Rene Devries, Chicago, Ill.
Dear Sir:

It is with regret that I feel compelled to take a stand against you in regard to a portion of your report published in the Musical Courier of May 10, on the Chicago Musical College Prize Competitions. You are alluding to my daughter, Dorothy Kendrick, as being "a shimmy player" and "that the contortions of her body very nearly cost her the prize." Just what do you mean by "shimmy player"? She has played for some of the biggest pianists of this country, has studied under very critical teachers, and no one yet has ever spoken anything but praise of her stage deportment as well as playing. How do you think a criticism like that affects an ambitious and modest child of sixteen who works hard and strives to please? If you had seen her weep over that write-up, I think you would have been ashamed of yourself. In my effort to solve your designation, I must say that I can not understand what you saw unless it be a certain straightening of her neck, which she sometimes does when very tired. She is a high school pupil, carrying full senior work, doing all the work of the graduation class at the college and playing in public to make her spending money. Is it any wonder that she gets tired and straightens her neck and shoulders to relieve her feeling? Also your report says that had the audience been allowed to decide, the Conover piano would have gone to the second choice. I presume you thought, and very naturally so, that such was the verdict because a portion of the house continued to clap for Miss Friedlander while the judges were out. Ask some one at the college who knows—and there are many—and they will tell you that there was an organized body of Miss Friedlander's friends who wanted her to get the piano because Dorothy Kendrick won it last year, and that this was the faction which continued to clap. As a matter of fact, my daughter did not wish to go into the competition this year because she won the prize last year, but her teacher, Mr. Collins, insisted that she enter. Piano teachers and others capable of judging, told me, as well as Dorothy, that she had no competition this year. In conclusion I wish to say that it seems to me that reporters ought to be more careful in writing their reports, especially about young performers.

Sincerely, (signed) Mrs. T. B. Kendrick.

This letter received no reply, but the answer was given Mrs. Kendrick by her daughter on last Saturday night, when for the third consecutive year she won the piano prize. This time a Mason & Hamlin grand piano, for which she competed in the intermezzo and finale from the Scharwenka F minor concerto. Dorothy Kendrick, a very clever young lady, is one who profits by criticism, and it was the writer's criticism that won her the Mason & Hamlin piano. Miss Kendrick had this year two strong competitors in Viola Kneeland and Lillian Rogers, and had she acted at the piano as she did last year, there is no doubt that she would have come in third instead of first. This year Miss Kendrick sat at the piano in a most dignified manner and her stage deportment was reflected in her playing, which also was most dignified. Miss Kendrick called at this office on Monday afternoon, May 12, and asked the writer what he

thought of her work and stage deportment. The answer was that the young woman had learned her lesson well and that the decision of the judges was absolutely correct. One does not need to wiggle on a piano bench to show temperament. A pianist's enthusiasm is reflected in his or her playing, as proven by Miss Kendrick on this occasion. She



Toloff photo

DOROTHY KENDRICK,

winner of the Mason & Hamlin grand piano, at the Chicago Musical College contest, May 10, in Orchestra Hall.

gave a splendid account of herself and has a brilliant future before her. As already stated, Viola Kneeland and Lillian Rogers were the other competitors for the Mason & Hamlin piano, and both came very close to winning the coveted prize.

In the competition for the violin presented by Lyon & Healy, Joe Harding was returned the winner. He, too, had two close competitors in Linda Sool and Catherine Wade-Smith. The Conover grand piano, presented by the Cable Piano Company of Chicago, was easily won by Harold Strong, whose playing of the first movement of the Grieg A minor concerto left no doubt that he would be returned the winner. Dorothy Friedlander, a capable pianist, and Elizabeth Preston, a gifted young woman, were outplayed by the ten strong fingers of young Harold Strong. The instrumentalists were probably the best ever presented by the Chicago Musical College in its long existence.

The vocal department, however, did not shine in comparison. Arlene Durkee, of Faith, S. Dak., placed that little town on the musical map by winning an entire musical education for the season 1924-25 by her singing of the aria *Comme tu le Pays*, from Thomas' Mignon. Miss Durkee has a very good voice, which is well placed and which shows the result of good training. It was due principally to her organ and the handling of it that she was returned the winner, as her French enunciation was not very good and her phrasing could have been improved upon. Eulah Cornor sang the difficult aria, *Ah, Mon Fils*, from Meyerbeer's *Le Prophete*, with fine understanding, and had she shown a little modesty she might have won the prize. She seemed so sure of herself, while Miss Durkee was so timid that the judges probably thought best to give the prize to the latter, who seemed surprised when informed of the decision. Teresa Huenig sang the aria, *O mio Fernando*, from *Doni-*

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zetti's *La Favorita*. The judges were Frederick Stock, Prof. Leopold Auer, Rudolph Ganz and Herbert Wither- spoon.

PAULIST CHORISTERS SING.

On Sunday afternoon, May 11, the Paulist Choristers of Chicago, Leroy Wetzel, director, appeared at Orchestra Hall. Among the most enjoyable numbers was *Ecce Sacerdos Magnus*, from the pen of that modest but successful Chicago composer, Dr. J. Lewis Browne.

EDWARD POOLE LAY IN RECITAL.

Edward Poole Lay, baritone and professional student of Thomas N. MacBurney, made his first public bow at the Playhouse, also on May 11. The recital was under the management of Rachel Busey Kinsolving. Mr. Lay is the possessor of a fine voice, which has been well trained, and he knows how to enunciate English and to interpret songs. His debut was highly successful and he should be heard again.

CHILDREN'S CHORUS OF CHICAGO.

Likewise on May 11, the Sherwood Music School presented the Children's Chorus of Chicago (junior pupils of the Sherwood Music School) in its ninth annual concert. Some three hundred young students, well trained, were enthusiastically received by an audience that left not a vacant seat in the Studebaker Theater. Indeed hundreds were turned away and money was refunded to those not on hand when the first number began. The first part of the program was given to William Daniels' *Woodland and Meadow* and Brewer's *The Fairy Pipers*. Then the Shufelt Trio played Protheroe's *Under the Snow* and Schubert's *Waltz*, and the first part of the program came to a happy conclusion with the rendition by the chorus of *Manazucca's Big Brown Bear*, which delightful selection has seldom been heard to better advantage than on this occasion, as the children caught the humorous note of the composition. The second part of the program was given to an operetta for children, *The Trial of John and Jane*, libretto by Anna Jane Harnwell and music by Daniel Protheroe—a very good operetta, by the way, beautifully sung by the children, many of whom had principal roles, and it helped to make the afternoon a most enjoyable event in musical Chicago.

CECILIAN OPERA CLUB.

About a year ago a report appeared in these columns reviewing a performance of *Robin Hood* given by the Cecilian Opera Club. So well pleased was this reporter then with the performance of the club that when a repetition of the same opera by the Cecilian Opera Club took place Sunday evening, May 11, at the Aryan Grotto Theater, he was on hand and enjoyed the performance as greatly as the one of the previous year. Indeed, in some respects this presentation was better. Marie Doyle, for one, has made great progress in her art since last year. Her voice has taken on volume without losing any of its sweetness and flexibility, and though her soprano is lyric in quality, she trills like a coloratura, and she won an encore after her song in the second act. Good to look upon, she wears the travesties with a certain chic and in equestrian attire she was a picture to behold, while in the disguise of a milkmaid she had a certain coquettishness quite appealing. As last year, she made a big hit. Lillian Herbert, too, is a handsome young woman who wears the travesties with éclat and she sang the music of *Alan-a-Dale* in a manner entirely to her credit and that of the club. George Mulvaney was a handsome and well voiced *Robin Hood*; Joseph Herbert proved a very funny sheriff, even though he required the help of the prompter on more than one occasion; Thomas Burns was a naive *Sir Guy of Gisbourne*; A. Frank Coubeau, a very fine French Little John. Among the others to whom praise is due are Eileen E. Dougall, who made up a beautiful *Annabel* and sang the music with telling effect, and Catherine Doyle, who was charming as the King's messenger. The production was under the management of the Rev. T. J. Bermingham, of the Church of St. Thomas the Apostle, and William Vowles conducted in a manner that proved him a routine conductor.

JANE HOLLAND CAMERON IN RECITAL.

Jane Holland Cameron, contralto, gave a song recital at Lyon & Healy Hall on May 13, under the management of Harry and Arthur Culbertson. As assisting artist, Florence Brinkman, pianist, appeared on the same program. The singer has a voluminous voice of beautiful texture, her only drawback being a certain monotony in her delivery. This should easily be remedied and a return engagement is suggested, as Miss Cameron has a message to deliver, and she is bound to make a name for herself in her chosen field of endeavor. The pianist, Miss Brinkman, should also be heard again, as she, too, gave enjoyment through her playing. Her principal fault is her desire to produce big tones and as her virility is uncommon, she at times pounded her instrument and the noise she produced then was most disagreeable to the ear. When subduing her temperament she played beautifully and made one hope to hear her again, as her technic is fluent and interpretations well worth while. The two young recitalists were much feted by a friendly audience.

MARY WOOD CHASE IN KANSAS CITY.

Mary Wood Chase is in Kansas City this week attending a meeting of the board of the National Federation of Music Clubs.

LOUISE ST. JOHN WESTERVELT STUDIO NOTES.

Winnifrid Erickson, soprano, one of Louise St. John Westervelt's busy students, sang for the radio at station NTAY, Oak Park, May 16. On May 17 Miss Erickson was soloist for the Lutheran Women's League at the Edgewater Beach Hotel. This engagement was a result of her singing for the radio at station NGN on April 25.

CAVE THOMPSON'S ANNUAL RECITAL.

Cave Thompson, the blind pianist, will give his annual Chicago recital on Sunday afternoon, June 1, at the Studebaker Theater, for which he has prepared an interesting and well balanced program.

GUNN SCHOOL NOTES.

Irene Pavloska, mezzo-soprano of the Chicago Civic Opera, has joined the faculty of the Glenn Dillard Gunn

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School for the summer term and will give a series of master classes. Vera Poppe, English cellist, has also joined the faculty for the summer term and will begin her master classes the week of June 23. Mme. Pavloska will begin her duties a week earlier.

A regular feature of the W. L. S. radio programs are the Tuesday evening illustrated discussions of popular classical masterpieces for the piano by Glenn Dillard Gunn. Last Tuesday Mr. Gunn discussed and played the Beethoven Moonlight sonata. He received a great number of inquiries and responses. Pupils of the Gunn School gave the regular Saturday afternoon program at the Lake Shore Drive Recital Hall on May 10.

May 8 Dr. Edmond J. Clermont, master of fencing, gave an exhibition before members of the Illinois Women's Athletic Club and guests of the Gunn School at the Lake Shore Drive Recital Hall. An informal musical program was presented by Hadassah Delson, of the faculty, and Ruth Olt Wack, artist-pupil of Adolf Muhlmann.

The dramatic art department of the Gunn School presented three one-act plays in the Lake Shore Drive Recital Hall on May 15. They were Oscar Wolfe's comedy, *Where But in America*; Rachel Field's *Fantasy*, *Three Pills in a Bottle*, and a one-act comedy by Christopher Morley. They were given under the direction of Sophia Swanstrom Young and Elizabeth M. Johnson.

BUREAU FOR SALE

Going, going! We told you so! Ability is necessary in every undertaking and those unfitted for running a musical bureau have little chance in Chicago to remain in business for any length of time. Was it not F. Wight Neumann who told us that in his long career many managers have come and gone in Chicago? Only four besides Neumann have done well here—Wessels and Voegeli, Rachel Busey Kinsolving and Edna Richolson Sollitt. Those five and Harry Culbertson, who is a national manager, were recommended by this office. The other bureaus here are insignificant. One of those small bureaus is now for sale and the lady has the audacity to place a price of \$10,000 on her bureau, which seems to consist only of good will. A very high price for a bureau that has not paid!

GOSSIP

A well known Chicago musician called at this office the other day and asked why some of the gossip of Chicago's musical family does not find space in these columns. The answer was that musical happenings were too numerous for the writers of this paper to bother about matters which are only of interest to a very few, and the visitor was assured that no Chicago critics on the daily papers could be bought at any price and that the majority of them do not smoke cigars.

BLANCHE VAN BUREN VERSATILE

It may not be known that Blanche Van Buren, whose cosmopolitan training has made her an interesting and valuable teacher of singing, decided a year ago to use another one of her accomplishments—one which she had put in the background in order to give more time to her voice work—her gift for teaching the diction of foreign languages. From the study of many methods Miss Van Buren has evolved her own original and fascinating method, whereby singers learn to use the French language in an incredibly short time of tuition. Her methods are distinctly informal. Besides French, she teaches German, Italian and English diction and has made a great success with French conversation classes. Among those who have studied French diction with her may be mentioned, among others, Lina Cavalleri Muratore (English), Isaac Van Grove, Eusebio Concialdi, Gavin Williamson, Metta Lust Garten, Ethel Tamminga and Paul Mallory.

ETHELYNDE SMITH HERE

Among the out-of-town visitors at this office this week were Ethelynde Smith, the soprano, and her mother. The two ladies were escorted to this office by a newly made friend, Birdice Blye, the gifted pianist. Miss Smith was on her way East after a prolonged concert tour of the Pacific Coast and Middle West. She is well remembered in Chicago, having appeared here in recital under the management of Carl D. Kinsey.

NEW WORKS ON CLARENCE EDDY'S PROGRAMS

On his recent recital program here, Clarence Eddy introduced a new and clever suite called *Rural Sketches*, by Gordon Balch Nevin, and a new organ composition called *Summer Fancies*, by Rosseter Cole, while in his program at Town Hall in New York he played *Dawn*, by Cyril Jenkins, and *By the Waters of Babylon*, by R. S. Stoughton. Otherwise both programs were similar as to make-up.

COSMOPOLITAN SCHOOL CONCERT

A concert at Orchestra Hall on May 15, given by the Cosmopolitan School, presented its Symphony Club Orchestra, Ramon Girvin, conductor; the three prize winners of the 1924 contest, and several members of the faculty as members. The winners of the contest were Leo Braverman, Mildred Orne and Ruth Radkey, the last two of whom were awarded an A. B. Chase grand piano and a Vose & Sons grand piano donated by the Moist Piano Company. They furnished the first half of the program. The numbers heard in the last half were Elgar's *Sea Pictures*, sung by Mary Welch, and the *Moderato Assai* from the Rubinstein D minor concerto. Miss Welch delivered herself of a highly effective rendition of the Elgar selections and won individual success. Margaret Weiland, now a member of the Cosmopolitan School faculty, is one of the most successful students of that prominent piano teacher, M. Jennette Loudon. Her playing of the concerto reflected credit not only on herself but also upon her able mentor as well. Miss Welch also sang in the quartet from

Rigoletto with Flora Waalkes, Dwight Edrus Cook and Williams Phillips.

The Chicago Harmony Chorus, Louise St. John Westervelt, conductor, sang for the radio at station NMAQ, May 14. The soloists were Lillian Dobberman, soprano; Juanita Spinnenberger, contralto, and Mary Lucile Purcell, pianist.

Geraldine Rhoads, contralto, is engaged to sing Elijah in the following Ohio towns: Orville, May 19; Massilon, May 22, and at Canton, May 26 and 27. Miss Rhoads sang for the Independent Religious Society at the Woods Theater, May 4, and sings again for them on May 18.

WALTER SPRY'S HISTORICAL RECITALS.

Walter Spry will give five historical piano recitals during the summer normal term at the Columbia School of Music, which opens the week of June 23. These recitals will illustrate the best teaching material in the piano literature and will be arranged as follows: Polyphonic music, Bach, Handel and Scarlatti; Classic period, by Haydn, Mozart and Beethoven; Romantic period will be represented by works of Schubert, Schumann, Mendelssohn and Chopin. An unusual feature will be a program of music by artist-pupils, stressing American composers. The last class will hear Mr. Spry in modern works, including such composers as Liszt, Brahms, Debussy and Rachmaninoff.

MUHLMANN OPERA CLUB.

Members of the Muhlmann Opera Club gave their fifth monthly program in the Recital Hall of the Glenn Dillard Gunn School on May 11. Just before 3:30, the time for the program to start, the parade for Cardinal Mundelein passed the school and everybody rushed to doors and windows. After five o'clock, when the parade was over the members started with their program.

Anne Marie Adolph, a pupil of Mrs. Eva M. Shirley, opened the program with the sixth rhapsody by Liszt. Miriam Knauf sang *My Mother Bids Me Bind My Hair*, by Haydn, and the aria, *Deh Vieni from Marriage of Figaro*. Bessie Rocklin followed with the rendition of Handel's *O Sleep*. Isadore T. Mishkin sang and acted the aria, *Largo al factotum*, from *Barber of Seville*, and Agnes Ziegenhagen gave the *Mad Scene* from *Lucia*. In the duet, *God Himself*, and in the *Drinking Song* with chorus, both from *Cavalleria Rusticana*, Sonia Klein as Santuzza and Isadore T. Mishkin, as Alfio, John W. Besse as Turiddu, and members of the opera class, sang and acted their parts. The hall was overcrowded and the audience seemed to enjoy every number of the program. Especially the participants in the duet and drinking song with the chorus were recalled many times. Tea was served and the reception after the program also turned out successfully.

DR. J. LEWIS BROWNE CONDUCTS GLEE CLUB.

The Auld Lang Syne Club of St. Patrick's Girls' School presented the University of Notre Dame Glee Club, Dr. J. Lewis Browne, conductor, in a concert in the Cameo Room of the Morrison Hotel on May 16. The concert was given for the aid of the building fund for erecting a home for the sisters of charity of St. Vincent De Paul. Under Dr. Browne's efficient leadership, the glee club set forth some beautiful singing and delivered its fine program in a highly creditable manner. The listeners showed their delight by heartily applauding every number throughout the evening. Dancing followed the concert, making it a doubly enjoyable affair.

CONCIALDI PUPILS IN DEMAND.

Giuseppe Ventrella, tenor, artist pupil of Eusebio Concialdi, gave a recital at the West End Woman's Club on May 4. On June 1 he will furnish the program at the Gary

(Ind.) Club. Besides teaching a large class, Mr. Concialdi, who recently gave New York and Chicago recitals, is busy filling concert dates.

RENE DEVRIES.

King-Smith's Les Fauvettes Popular

One of the delightful activities in the King-Smith Studio School of Washington, D. C., during the season now closing was that of the girls' chorus "Les Fauvettes." Organized for training in ensemble work and for singing at occasions within the school, it proved so popular through several appearances in the city that it has become one of the most sought after features of entertainment at many of the social functions and charity fetes in Washington.

The initial public performance was at the Robert E. Lee birthday celebration at the Capitol, when these young singers, dressed in the charming Southern costumes of the sixties, sang *Dixie* in a way that will not soon be forgotten by those who heard it. This Southern classic, uniquely arranged by Mr. King-Smith for them, has since become a specialty with Les Fauvettes, and no appearance of theirs is considered complete without the singing of *Dixie*.

At the luncheon given by Mrs. Minnigerode Andrews for Mrs. Claude Swanson, soon after Mrs. Swanson's coming to Washington as the bride of Senator Swanson, of Virginia, the distinguished guests were entertained with the singing of old love songs by the King-Smith girls.

At the elaborate benefit given for the Fatherless Children of Greece, the appearance of the King-Smith singers and dancers in classic Greek draperies, posing in Greek friezes and singing choruses from Gluck's *Alceste*, was generally conceded to be one of the most charmingly artistic numbers to be given on any Washington program this season.

One of the most interesting appearances of the chorus, from the viewpoint of the young ladies themselves, was at the theater of The Rams Head Players, Washington's Theater unique, when they were invited by the director, Robert Bell, to sing the incidental music to the play, *Easter*, by Strindberg, given during Holy Week by The Rams Head Players. The music consisted of choruses from Haydn's *Seven Last Words from the Cross*, arranged for women's voices and sung a capella.

These young ladies are the recipients of many charming social courtesies during the Washington season, one of the most recent of these having been when Mme. Tsamados, wife of the Greek Minister, entertained for them with a beautiful tea-dance at the Greek legation, other guests being the members of the younger diplomatic set in Washington.

Les Fauvettes plan to give a series of programs "intimes" next season for various Washington benefits, these concerts to be under the patronage of the ladies of the diplomatic corps.

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Dame Nellie Melba (born Burnley, near Melbourne, Australia, May 19, 1861) has just been singing the youthful, heartbroken, consumptive Mimi, in Bohème, to the great delight of her fellow countrymen.

The Chicago Civic Opera Company's deficit for the season 1923-24 was \$326,759, according to an audit made public by Samuel Insull, president of the company. Guarantors were called on for sixty-five per cent. of the amount of their pledges, as against seventy per cent. last year.

New York will have its first opportunity to hear Eugene Goossens, reputed the best among the young English conductors, when he comes here about Christmas time next year to conduct a concert with the Rochester Philharmonic Orchestra. Mr. Goossens made a striking success in that city last year as half-season conductor of the Philharmonic, but had no opportunity to appear in New York.

This is Wagner's birthday. At the present time those whose birthdays we celebrate, and the dates we chiefly honor, have to do directly or by association mostly with war. The time will come when those who have dealt in the arts of peace will get their share of public honor, and musicians will come first, for music is the art of peace, the international art, the beauty that appeals to all peoples, whatever their political beliefs.

For a few minutes Los Angeles allowed itself to be beaten. Just now Atlantic City, N. J., rejoices in the possession of the world's mightiest organ, but that will soon be corrected. A contract has just been signed by which the Wurdlitzers will erect the world's mightiest organ in Roosevelt Memorial Park there for the trifling sum of \$150,000. "Every evening at sunset The Rosary will be heard for five miles around the great instrument," said the newspaper notice. "God forbid!" say we.

They had a great time with John Philip Sousa down at John Wanamaker's in Philadelphia last week. Leopold Stokowski made a speech, in the course of which he said: "He is quite unique. He has produced something different from any other person in the world. Sousa's marches are great marches. And because this man stands alone—there has been no one in his day and no one before him who produced such music—he is a genius." After this Sousa conducted the big Wanamaker band of seventy-five pieces, playing some of his famous marches, and to conclude with these was his latest work for chorus, with band and organ accompani-

ment, called The Last Crusade. It was a great night for Sousa, who, by the way, is no longer a man or a bandmaster, but a national institution—and long may he wave!

A decision of interest to concert managers was handed down in the Appellate Term of the Supreme Court recently, it being found that the manager of an artist who is to receive as his compensation 10 per cent. of the artist's earnings is not required, in order to recover under the contract, to procure a license under the Employment Agency Act, known as Section 172 of the General Business Law. This simply means that the ordinary concert manager need not obtain a license to authorize him to transact his business.

Sometimes one almost believes that the things said about the speed to which Philadelphia is geared are true. The MUSICAL COURIER, in the issue of May 8, printed a scoop on the addition of Josef Hofmann, Marcella Sembrich and Leopold Stokowski to the faculty of the Curtis Institute of Music. In the New York Evening Post there was a paragraph with a date line "Philadelphia, May 12," and marked "By a Staff Correspondent," repeating the news that was exclusively published four days earlier by the MUSICAL COURIER. The motto is as heretofore: Read the musical news first in the first musical newspaper.

The famous Leipzig Conservatory is struggling against fate. Today, though tuition fees are lower than before the war, there are less than 500 students, against a pre-war average of 800. The difference is due to the almost entire absence of foreign students. Gone are the great names, from Mendelssohn and Reinicke to Nikisch, that attracted the foreigner to Leipzig, and this, coupled with the fact that the cost of living is ridiculously high in Germany, keeps the stranger away. Those who do go study in a larger and livelier city than Leipzig, the duldest spot imaginable for social life and now, alas! of little importance musically.

Now that Schlagobers has been given at Vienna and exploded with all the noise and enthusiasm of a damp firecracker, and now that Intermezzo is definitely down for a premiere, Richard Strauss has "confided to his intimates" that he is nearing the completion of still another opera. His intimates must have hurried to confide it to someone else, for one learns that the subject is no other than Cleopatra, treated "from the humorous side," by that prince of humorists (!) Hugo von Hofmannsthal. It is a shame that Strauss in his really fertile and creative years did not meet with a first class librettist. As it is, not one of his operas seems likely to survive him by more than a decade. The only one that is enjoying anything like international popularity is Der Rosenkavalier.

An interesting program comes to us from far Japan. It is printed in English on paper that has none of the Japanese paper appearance at all but might have been made in America. It reads as follows: The Yagaku-Kenseikai Concert Series Grand Orchestral Concert by the Imperial Navy Symphony Orchestra, Lieut. T. Tanaka, Director, Saturday afternoon, April 26, 1924, 2.30 p. m. At the Auditorium, Imperial Academy of Music, Tokyo. Programme: Beethoven Symphony No. 5; Glazounow Symphonic Sketch; Mozart Serenade for Strings; Saint-Saëns Suite Algerienne. Under the auspices of the Jiji-Shimpo. Yagaku Kenseikai, 4, Hamamatsuvho, Shiba, Tokyo, Kojiro Senow, Chairman.

"... The average somewhat casual performances of Italian operas, by Italians, in Italy, under purely Italian conditions, can achieve an ensemble quality of lyric effectiveness and interpretation not to be got by any transplanted and denationalized opera seasons, provided that these performances are under the rehearsing and directing of a conductor who knows his business well (as do nine-tenths of Italian conductors) for he works wonders indeed, with the principals, the chorus, the orchestra in his charge." Thus wrote E. I. Prime-Stevenson recently in the Italian Mail, an English paper published in Florence. True words they are. The best performance of Bohème we ever saw was a dozen years ago at the Folk's Opera in Budapest. A company of young Italian artists, none of whom was even known to us by name, was there for a two weeks' special season under the direction of an excellent conductor, Arturo Vigna, and gave a performance of Puccini's best opera, which for ensemble and general sympathetic effectiveness we have never seen equalled, even by a cast which included the greatest Metropolitan stars.

TO AMERICAN COMPOSERS

In an article in a recent issue of *The Sackbut* (London), A. Walter Kramer called attention to the attitude of the musicians gathered last year at Salzburg for the festival of the International Society for Contemporary Music towards the American selections. Mr. Kramer says that there was an entire lack of interest before the performance, and inattention during the performance, of these works, not in any way reflecting upon the merit of the works themselves, but simply taking for granted that, being by a native American, they must be necessarily worthless, since Americans can write no music but jazz.

There is no reason whatever to doubt these statements. In fact, though Mr. Kramer does a service by bringing them to our attention, we naturally take for granted that some such attitude should prevail in Europe. For how should Europe know anything about serious American composition? What has ever been done to bring it to their attention?

Nothing. But that is of small importance. What is of far more importance is our domestic home problem, or problems. These problems are, first, how to know who our American composers are and what they are doing; second, to persuade our American composers to turn their attention to big things, to get and hold the high ideal, to be modern yet American.

That is the object of this editorial. The way to accomplish these high purposes is to put the matter frankly before the composers themselves, to urge them to take the necessary steps to place America so prominently on the map, musically, that European neglect and scorn will become impossible.

That must begin, of course, with the works themselves, and must be followed up by sincere effort on the part of composers to let their light shine. The works exist, to some extent, already. There are plenty of American composers who have already written worthwhile things. Not all of them have written music in the larger forms, but it is safe to assume that they could if they were to turn their attention to it.

But who knows what those works are, where they have been performed, who the composers are who might write such things with a little encouragement? Who knows? Where are the lists? Suppose a promoter of chamber music or orchestra concerts, either native or foreign, were to ask any of us these questions, what could we answer?

It is greatly to be doubted if any single person in this whole United States has any authoritative list of such works and such composers. The American Section of the International Society for Contemporary Music desires to prepare such lists, including the works of native Americans and foreign born musicians living in America, but carefully excluding anything but the best—i.e., works worthy to stand with the very best of the contemporary European output.

Information on the subject is requested and may be sent care of the Musical Courier. And it is well to add right here, in order to avoid misunderstanding, that every individual, society or publisher in this country who has ever made an appeal similar to this has received communications from numbers of amateurs, ignorant of the technic of composition, even writers of popular songs, jazz, and so forth.

This is most discouraging. That there should be musicians so ignorant that they are not aware of their own ignorance—that they do not know what we are talking about—is appalling.

Let those be warned and consult with some first rate musician and teacher before aspiring to recognition among the elect.

Will teachers, critics, musicians all over the country, aid us in getting at the exact truth as to our own resources? Do not send scores, send information. Names, dates, facts. Who are our composers? What have they done? Where and when have their works been performed? Are they published and, if so, by whom?

Facts, please, ladies and gentlemen, facts! Help us to get up a small and select list of music in large forms—sonatas, chamber music for any combination of instruments, orchestra pieces. The music must be by living composers, up-to-date, modern, technically beyond reproach.

Let us not deceive ourselves. If there is interest in these matters, if there is music of this kind, if there are composers doing this kind of music, or capable of doing this kind of music, of whom we do not know, we wish to know it.

If there are not,—well, we wish to know it.

VARIATIONS

By the Editor-in-Chief

Ursula Greville, a quaint little lady with modernistic views and personality, who made some successful song appearances here two seasons ago, edits (and publishes and pays for) a London musical magazine known as *The Sackbut*. It is a fighting journal and expresses its editor's view in terms picturesque and militant. Miss Greville is a mixture of English musical patriot and international art citizen. She likes everything good in every land, and neither despises Handel nor adores Milhaud, which gives her a very eclectic outlook. Recently Miss Greville traveled a bit on the Continent and in the May issue of her *Sackbut* she gives some interesting impressions picked up on her tour. Characteristic excerpts are these:

The number of rehearsals a new opera in Italy is given fills me with green envy, for I feel that if our own British National Opera Company had the chance of five and six rehearsals with orchestra they would give very different accounts of themselves. Oh, if only I were a millionaire, I would weed out the bad material with one fell swoop. I would send a few of them to study one or two roles in comfort for six months, and I would put on a series of eight operas: two British if I could find worthy material, one American, one modern German, one great favorite (to be sure even at the beginning of one full house per week, so that the public could recognize for themselves the material value of the new company), one comic opera like *Figaro*; and for the other two I would be guided by circumstances which arose at the moment. With a million so very much could be done. Some day I shall clope with a millionaire, and after I have had a will made in my favor I will kill him quite gently, and with great kindness in the killing, and then proceed to carry out my plans. There have been murders committed with more sordid motives, and I should justify myself by saying I was doing a little wrong to do a great good.

I ran over to Vienna from Milan, and what a changed Vienna it was compared with the atmosphere of two years ago. Everything is stable, and the air of feverish excitement has entirely disappeared. I was fortunate enough to be the guest of Director and Mrs. Hertzka, and through them I heard much music, both publicly and privately. One of the most delightful new works to which I listened was *Der Geburtstag der Infantin*, by Schreker, and in spite of Hilaire Belloc's dictum that it is impossible to recapture in memory the sound of music, I have added to my store of cherished musical experiences, and many will be the times when I shall re-listen to the dying strains of those wonderful sobbing violins in the finale of this well wrought work.

I always feel glad to meet people of whom I have heard much, and I had been told that Schönberg was a madman, brusque to rudeness, and generally impossible; and I found instead a personage—with the manners of an Austrian courtier, and of a charm inexpressible. I am glad and honored to think I am to study with him when I go to sing in Vienna next year on my way back from Russia.

Says Marx: "The pianoforte is the racecourse of imagination." One would certainly think so, to hear and see some of our younger pianists hoof it over the keys.

The Benton Harbor (Mich.) Palladium published an obituary on the death of a citizen, and after speaking feelingly of him and his wife, continues: "At the time of his demise, he was the possessor of thirteen valuable violins of his own make. They had no children."

The most musical snake (not human) in the world is at the Zoo, where they played some Wagner music for the cobra last week, and the big reptile stopped eating a rabbit in order to listen.

A friend of ours, whom we permitted to escape alive, says that despite Prohibition the key used most by American composers is whis-key.

A news cable states that "the Pontifical gendarmes at the Vatican in Rome have been permitted to organize a brass band, which will in future assist at many of the Pontifical functions." At last the women who were excluded from the Catholic Church choirs may feel that they are about to be avenged.

"The majority of Americans are decidedly not musical," says an essayist in the *Cologne Gazette*. Who accused them?

No, Belinda, Liszt's *Petrarca Sonnet* does not mean *The Patriarch's Sonnet*.

Eusebius—"Do you like Stravinski's *Sacre du Printemps*?"

Florestan—"Well—er—I'll tell you—"

Eusebius—"Neither do I."

New York, May 10, 1924.

To Variations:

In reply to your mention of the composer Tomasek (Tomasek or Tomaschek) on page 39 of May 8 issue, and

your question as to how many persons know of him, you may be pleased to hear what Riemann has to say about this pioneer of music and Mozart admirer in Bohemia.

Riemann's "Musiklexikon" under "Tomaschek" reads as follows (translated):

"Tomaschek, Johann Wenzel, excellent organist, famous teacher and composer, born April 17, 1774, in Kuitsch, Bohemia, died April 3, 1850, in Prague; received singing and violin lessons from Conductor Wolf, of Chrudin; following that he visited the school of the convent Splau and then entered the University of Prague in 1790 in order to study law; he changed his mind, however, and devoted himself to music solely and became, after careful studies, the most distinguished music teacher of Prague. Some of the pupils of Tomaschek were: Dreyschock, Kittel, Schulhoff, Kuhe, etc. Tomaschek wrote many religious and secular songs, and also an opera: *Seraphine* (1811); published were the following: a mass for orchestra, hymns, cantatas, songs (in Bohemian and German), a symphony, a piano concerto, a string quartet, a trio, five piano sonatas, and other piano works. Among his manuscripts also was a Lesson in Harmony and two requiems."

So far Riemann. Tomaschek's works were published at Leipzig and Vienna. The Society of Artists in Prague has just announced that certain of his works will be published by them. Tomaschek's tombstone bears his motto: "Truth alone is the diadem of art."

Very sincerely,

(Signed) MME ANNA FUKA-PANGRAC.

It always is ticklish business in a musical paper to cite lists of names as reference or example. One is sure to overlook someone who ought to be mentioned. So it was when we tried to remember in

FROM THE MUSICAL VOCABULARY



"His scoring displeased the critics."

print last week all the good things we had heard during the past concert season. We were remiss enough to forget the deeply felt and musically impressive piano art of Frederic Lamond, and equally neglectful about the ingratiating tones and polished song delivery of John Charles Thomas. And we feel a lurking suspicion that there are others, too, whom we passed over in unmeaning silence and to whom we apologize herewith in place of further addenda to our unfortunate list.

Another rectification gladly made, is this:

New York, May 15, 1924.

Dear Variations:

"Variations" for this week cites among the best of the new talents of the present season Marguerite Harding. Was this perchance a misprint for Mathilde Harding, who made her New York debut in a piano recital at Aeolian Hall April 28? If so, would you mind making the correction? "Harding" is a musical metamorphosis for "Jones" (entre nous, s'il vous plait!), by the way—and also the young lady's middle name, to boot. I'm fearful now that if something happens to her front name, too, she will not know whether she is coming, going or returning.

By the way, Loudon Charlton writes of her, under date of May 2: "Miss Harding is the only new value that has developed this year which is promising enough to warrant taking under this management."

Sincerely yours,

EDWIN HUGHES.

At a lecture recital by Carl V. Lachmund in Aeolian Hall next Saturday afternoon, Elizabeth Potter will play Chopin's D flat etude in sixths, and repeat the piece, playing it backward note for note as a humorous memory test. Incidentally, too, as a tacit suggestion to ultra modern composers, for this variation sounds quaintly baroque and shows almost more rhyme and reason than is revealed in some of the "reddest" modernist serious efforts. Carl V. confesses that in younger years he occasionally amused

himself and indulgent friends with this pleasantry, but disclaims originality for the experiment, having heard it at Weimar, where a clever feminine pupil played the inversion for Liszt. The dear old Meister chuckled, and expressed his opinion of it, which was: "Pch!"

The vocation of opera singers is to sing in opera; their avocation is to read praise of their singing in opera.

We know only one vocal teacher in this city who persistently refuses to accept untalented pupils, and even with that personage it is not so much a matter of good faith as it is of good business.

Apropos, all untalented music pupils who stop studying of their own accord, should be included in some of the bonuses that are being voted in Washington. They, too, are doing something for their country.

Tribune of May 18: "The New York Mozart Golf Circle will resume its activities at the Scarsdale Country Club on Thursday, when the first tournament of the season will be held. After play will be luncheon, bridge and mah jong." The mere multitude no doubt wonders what pastimes are indulged in after luncheon by the Beethoven Baseball Club, the Schumann Tennis Association, and the Bach Boxing Society.

And that leads us to ask, has anyone ever heard, or read, or taken voice in a discussion on art which did not end exactly where it began?

Emil Fischer, the one time basso of the Metropolitan Opera House, used to say: "Once I was in good voice and that night I had no performance."

M. B. H. despatches this: "Rosa Ponselle, in the burning scene of *The Jewess*, always scores a warm success. Is this paragraph good enough to publish in your column?" No, it isn't.

Old Nick (in Hades): "Hello, what have we here?"

Assistant: "An American composer."

Nick (brokenly): "Poor beggar! He's been punished enough on earth. Give him a good dinner and let him shovel coal under the critics' grill."

Enter the May Festivals—cheerful even if a bit chilled.

Soon, however, will come the season when nature's songbirds drive the artificial product from the stage. The symphony of summer is in the making, and God's grand open air opera soon will be free for us all. It is an old opera, but one ever new, and each annual revival fills the eye, and the ear, and the heart with a joy eternal, and a rapture sweet which never mere man's music gives.

And such an opera house! The scenes are set on a boundless stage of glorious green, the roof is a worldwide dome of softest azure, and the curtains are translucent mists of morning dew, and gentle, filmy twilight.

The music? Plashing waves, whispering forests, purling brooks, Aeolian zephyrs.

The singers? Tiny throated warblers who pour forth their mellifluous strains with never a thought of "contracts," "sudden indispositions," "guaranteed performances," "exclusive roles" and "pay me more or I'll go to the other manager."

Who wants to hear Siegfried when the skylark's song is abroad in the land, and where is the musical soul so graceless as to lend ear to the lascivious pleasing of Tristan and Isolde, and hearken not to the dulcet tones of the thrush trilling its gladsome roundelay?

Who wants Tchaikowsky when tennis is here, and Beethoven when baseball beckons?

With your hand on your heart, could you say truthfully that in the magical days of spring you prefer ballades to butterflies, Bach to boat rides, tarantellas to tomtits, Verdi to verdure, C sharp to the seashore, and Liszt to love-making?

LEONARD LIEBLING.

GONE, BUT NOT FORGOTTEN

It may have died here but they haven't forgotten it abroad as yet. Here is an advertisement in the April number of the *Il Pensiero Musicale*, a music paper published at Bologna:

"SI, NON HO PIU' BANANE!"

di S. Silver & Cohn

Il Fox-trot che ha reso milionari gli Autori

Successo senza precedenti!

Per Pianoforte e Canto L. 6.

NEW SCHEME TO RESCUE AMERICA

Our overseas neighbor, The Sackbut, for May, has two curious articles about American music. The one is by A. Walter Kramer and is entitled *An Unknown Quantity in Europe*. The unknown quantity is serious American music, and Mr. Kramer thinks the fault lies with our American publishers, who do not work hard enough to get serious American works performed and sold in Europe. The other is by John F. Porte, who calls attention to the fact that American music is unable to progress at home, and has, therefore, little chance of being exported.

Evidently Mr. Porte, who is British, knows more about America than Mr. Kramer, who is American. "We should worry" about whether our music is played or sold abroad. If only we can get America to recognize its own composers we will have accomplished quite enough for the present, thank you!

And that will never happen under the foreign direction of American musical activities until the Americans who finance those activities lay down the law and say to the conductors: "American music we must have on every program; it is up to you to find it."

What a hustle and a bustle there would be then, to be sure! Of the hundreds of fine American works that have been written, not a tenth are in print, not a hundredth could be named by any one musician, American or otherwise, here or elsewhere.

Mr. Kramer tells us of a Berlin conductor who wished to give some American music and, at a loss to discover any, decided to write to Walter Damrosch, and adds: "There you are! a conductor of a recognized symphonic orchestra in Berlin has no idea who the composers of America are, what their works are, or where they may be obtained."

Have you, gentle reader? Perhaps from time to time you have heard a work by an American given in a perfunctory sort of way and then forever dropped from the repertory. Generally it was by a "local" composer—in San Francisco, a San Francisco composer; in Los Angeles, a Los Angeles composer; in Boston, a Boston composer—or a friend of the conductor of one of these orchestras. We mention these three names not as chief offenders, but as typical. All American orchestras, so far as we know, belong in the same class. Their conductors are not interested in the progress of American music and do not give on an average a dozen hours a year making a sincere search for American music to put on their programs.

Nor do conductors, or critics, or anybody else in America, take the trouble to further American music by watching for it on programs and watching the press reports. When Patterson's overture to his new opera based on Hergesheimer's novel, *Mountain Blood*, was given by Sokoloff in Cleveland last month, not a single society, individual, conductor, patriotic or musical organization took any notice of the fact. Whatever organizations there may exist for the propagation of American music simply ignored this work entirely. And it is our opinion that all of these societies, individuals, organizations and conductors always similarly ignore all new productions.

But why worry about Europe? We should be ashamed to ask recognition abroad until we can claim recognition at home. Until somebody or some organization gets busy and sees to it that everybody concerned with musical organizations in the United States is kept informed of what is going on, we will never get anywhere. It is not right to expect the individual composer to push his own work.

It was hoped (foolishly enough) that the Juilliard Foundation would do this. But the Juilliard Foundation appears to have the most supreme contempt for all American musicians except students. The American Section of the International Society for Contemporary Music hopes to find itself in a position at least to keep informed as to what Americans are doing, but, by its very nature, its hands are tied.

Who will organize a society of American composers?

NOT SO!

Rolf de Maré, director of the Swedish Ballet, which was a failure here early in the season, has been telling them at home (Paris, by the way—not Stockholm) why the troupe made such a fiasco here:

Americans are still children in the domain of culture, children sixteen years of age. . . . They are at the beginning of their cultural life. . . . I saw about me a budding, not a blossoming, culture. . . . The average American audience—the audience to which I played—wanted Adeline Genée's type of ballet, pure dancing. I realized this after my first week in New York.

M. de Maré is, to put it mildly, mistaken. New York, within the last half dozen years, has seen all the best dancers in the world in every style, classic, modern, comic, athletic and everything else. The

reason that M. de Maré's troupe failed here is because it had very few good dancers and even fewer good ideas for its ballets. Borlin, the chief male dancer and designer of most of the ballets, was not good enough to get a job in any number of the companies we have had here. The best thing he did was the comic Swede in the one American number that was given, *Within the Quota* (scenario and music by two young Americans), and there are half a dozen dancers in vaudeville and elsewhere who could do the same role and make Mr. Borlin's work look like a faded deuce. The spectacle of a young man, who is much fatter than any dancer has a right to be, standing around in a breech-clout for twenty minutes or so, as in *Milhaud's L'Homme et Son Desir*, does not appeal to American audiences. The one ballet that had a spark of originality and interest was the *Skating Rink*, and that was too long. The Foolish Virgins was pretty, but conventional stuff, already much better done here, and had a plenitude of repetition that a more brilliant director than Mr. Borlin would have eliminated. His American manager begged M. de Maré to present certain items of his repertory on his first program, but that gentleman knew much better what would suit New York and made his misfortune sure by insisting on his own selections.

For two things the ballet must be given credit. One of them was for bringing to New York a new danseuse of the first rank, Ebon Strandin; the other, the revelation of a conductor of unusual ability in Vladimir Goldschmann, who is coming back as guest conductor of the New York Symphony next winter.

The idea of this editorial is merely to nail M. de Maré to the barn door before it is too late. The reason the Swedish ballet failed over here was because it was a poor show, not because of any lack of "culture" in America. New York has seen too many good shows and knows too much about good dancing to pay money to see poor shows and poor dancing.

O+O=O

It is said to be against the principles of broadcasters to pay their artists.

Here are a few of the names that were listed in radio programs for the week ending May 17:

Joseph Ganci, piano.	Eleanor Glynn, piano.
Harry Jentes, piano.	Joseph Mounsey, baritone.
George Hirose, baritone.	Anna Farer, piano.
Edna Crowe, piano.	Solomon Spielman, violin.
Arlene Thomas, soprano.	Regina Spielman, cymbalom.
W. B. Archer, tenor.	Louis Spielman, piano.
Virginia Leslie, piano.	Adolph Kachko, baritone.
Samuel Weber, piano.	Sarah Edwards, contralto.
Delaplane Hotz, baritone.	Creighton Allen, piano.
Milton Cross, tenor.	Coley Colson, tenor.
Roberto Henkel, piano.	Charles Kindelberger, tenor.
Gertrude Wood, contralto.	Hallie De Luca, soprano.
Elsie Stewart, soprano.	Bella Sanders, piano.
Harriet Youngs, soprano.	Helen Clark, soprano.
Emilie Goetze, piano.	Ruth Bigelow, soprano.
Fannie Todd, soprano.	Frank De Witt, baritone.
Bernice Kazounoff, piano.	Vincent Coppola, piano.
William Ryder, baritone.	Anthony Fazella, violin.
Nelda Stevens, soprano.	Angelo Boschetti, tenor.
Winston Wilkinson, violin.	Elsie Uchtman, soprano.
Ada Mountford, soprano.	Nellie Graham, piano.
Lillian Wikoff, soprano.	Arthur McCormick, baritone.
Florabelle Sherck.	Ethel Grant, piano.
Miriam Southwick, contralto.	Florence Petsch, contralto.
Arthur Middleton, basso.	Charles Schuyler, tenor.
Della d'Edwin, violin.	Josephine Emerson, violin.
Helen Gallagher, contralto.	Sigmund Grosskopf, violin.
Eleanor Marum, soprano.	Jeanne Alfred, soprano.
Sophia Robinson, soprano.	Louise Girard, piano.
Frieda Weber, piano.	Saul Roselle, baritone.
Robert Farrier, bass.	Ruth Handros, piano.
Violet Allen, soprano.	Helen Ryan, violin.
Augusta Hickok, soprano.	Harry Schyde, basso.
Alberta Kanishima, violin.	Florence Robrecht, soprano.
Martin Blumenthal, cello.	Alberta Waterbury, piano.
Helen Sarnoff, soprano.	Raymond Parker, tenor.
Joseph White, tenor.	Phyllis Kraeuter, cello.

"Many mute, inglorious Miltons have had their chance at the microphone," says the New York Journal . . . "entertainers who never would have been heard from otherwise" . . . "singers who never could have had a hearing before indifferent and cynical managers" . . . "opportunities are being multiplied."

So they are! So they are! And the man who fiddles to about the largest audience anywhere, and gives the most regular daily concerts, is the blind beggar who stands on a nearby street corner—and even he gets paid a little for his musical efforts.

"Believes Tax on Radio Sets Would be Hard to Collect," says a headline.

It would be impossible to collect if it was levied by the government, for it would be an unreasonable, uncalled-for burden, of service to nobody.

But the public knows what it wants, and what it wants is good music by good artists on the radio programs. If a tax on tubes (and perhaps sets) is levied to pay for these, there will be no kick com-

ing, and the tax can be collected when the sale of tube or set is made, so there would be no trouble or expense involved in the collecting.

Amy Ellerman, contralto, writes as follows: "Are broadcasting stations allowed to announce concerts as being given by certain artists when they are only using phonograph records? I have had numerous letters and the enclosed clipping in regard to a concert at Cincinnati at which I did not appear personally."

What broadcasting stations are "allowed" to do—and what they do—are problems no one has as yet succeeded in answering. Class A stations are supposed to be regulated by the government and are not supposed to use any mechanical instruments—but then. . . .

However, Miss Ellerman is in the same position as the composers and others who feel they are not getting a square deal from radio. Nothing to do, no use kicking till the government puts its foot down and stops what one paper calls "Legalized Piracy" and all the other abuses connected with this "free for all."

WHITMAN AND WHITEMAN

May 10, 1924.

To the MUSICAL COURIER:

Mr. Ernest Bloch, who has been syndicating a series of articles on "Great Composers" to daily newspapers throughout the country, covered the static portions of his work acceptably, perhaps. But when he makes the startling declaration finally that "the music of America has been written thus far only by Walt Whitman," it is to wonder. He adds: "When a musician comes in this country who can put into music what Whitman has written in words, we will have the first real American music!"

The musician who can do that has already come. Jazz is to music exactly what Walt Whitman is to poetry. Both of them in great measure defy every rule of grace and beauty and appeal only to the primitive senses of sound and sight. Both stir the crudest instincts of rhythm wandering in the mazes of indefiniteness. In both you can visualize the naked and painted savage stamping around in the dust with the "goose-step" of an arrogant rooster in the barnyard.

If Whitman is the god of American music then Whiteman is his prophet, and jazz is the ultimate of American art. Let us fairly understand, however, that Whitman wrote no poetry measured by the world's established definition of poetry. He came in close touch with it only in *My Captain*. It is noticeable that Mr. Bloch quotes nothing from Whitman to give illustration to his contention. Nobody ever quotes from Whitman. There is nothing to quote from him but yowling philosophical and physiological platitudes expressed in noisy egotism. He belongs eminently, wholly and naturally, to the jazz cult, in which Sears-Roebuck catalogues and city directories are the choicest flowers of the emotional garden. Y. E. A.

This letter regarding the opinions of Mr. Bloch, distinguished composer and director of the Cleveland Institute, scarcely demands any comment. There are few people who will agree with the writer that Walt Whitman wrote jazz. Indeed, his poetry so lacks rhythm that it is difficult to perceive the association. And a good many people find his *Leaves of Grass* one of America's great masterpieces. Whitman and Poe are the two American writers most esteemed abroad, and there was a large group of American composers in the days of the *Wa-Wan Press* and Arthur Farwell who made Whitman their prophet.

And why all of this estimating of American composers anyway? The easiest way to answer critics like Bloch is to ask him whether he knows all of the American music that has been written? Of course he does not. No one does. Large works are given unwillingly, once or twice, in one or two cities, carelessly rehearsed, carelessly played, and then even their names are forgotten except by the devoted few.

But we frankly doubt if Bloch intended his criticism the way it sounds from this short quotation. What he no doubt means is that American composers should try to see America as Whitman saw America, making America the subject of their work, and striving to express American themes in American idioms.

Every one who is genuinely interested in American music will agree with him—except, apparently, the composers. They, many of them, still choose foreign poems for the setting, still use foreign names on their compositions, still dabble in poor imitations of foreign idioms. Walt Whitman did none of those things. In rough Americanese he painted America, just plain America as he saw it, as we all see it. He had mighty little interest in Negroes and Indians—our composers have little interest in anything else—except Russia, France, Germany, Spain, Egypt, the South Sea Island, Japan, China, India, etc., etc., and a thousand et ceteras to follow.

Perhaps Whitman's listing of things reminds one of a Sears-Roebuck mail-order catalogue, but, at least, it is a catalogue of American things, and if American composers could be persuaded to see America by this route, by all means then let them get hold of Whitman. The reason jazz is having a certain success just now is not because it is good, or because anybody thinks it is good, but because it is American. Composers, think it over!

ALBERTO SALVI, DISTINGUISHED HARPIST, INHERITED GENIUS FROM HIS FATHER

Was Expected to Take Over the Management of the Latter's Factory in Vigiano, Italy, But His Unusual Talent, Discovered When a Boy, Led Him Into the Virtuoso Field—His Success a Notable One—Discusses Many Interesting Points About the Harp

Some persons are so fortunate as to be born with a silver spoon in the mouth; Hungarians, they say, are frequently born with a fiddle in the arms; but Alberto Salvi (and how fortunate, since he was to become a harp player!) was born with harps to the right of him, harps to the left

idiom of the harp. Debussy's piano works with their light, ethereal grace, are especially adaptable to the harp, though I do not think it is adapted in any way to the works of the ultra modern men."

"What do you think of the cross string chromatic harp?"

"Nothing, as a solo instrument. One can, of course, play a chromatic scale, which is impossible on the pedal harp; but on the other hand, the impossibility of playing glissando on the chromatic harp spoils it for one of the most typical and special effects of harp playing."

"Do you think there will be any distinct improvements made in the pedal harp?"

"No. There are certain mechanical conditions prescribed in the construction of the pedal harp. Erard perfected it, as it now stands, over a century ago, about 1810, and I do not see where any notable improvement is to be made."

"Have you yourself, invented any special effect in harp playing?"

"One thing that I always take particular pains to avoid is tricks, such as some harpists indulge in, but I have tried to devise some legitimate effects, which I use. For instance, plucking the strings with the fingernail instead of the flesh, for the sake of bringing out a melody with breadth and strength, and also a sort of mandolin effect of quick vibration produced with two fingers in order to sustain a melody."

"Why is it so many more women than men play the harp, Mr. Salvi?"

"I do not know. Very likely because a pretty woman looks well, draped around a harp, though it is rather an awkward instrument for her, with its weight pressing on her shoulder, and I do not think that the average woman has the strength to play a harp properly."

The writer well recalls his astonishment upon hearing Mr. Salvi play the harp at his debut here. It was the first time that it had ever been presented as a masculine instrument, with possibilities for producing any real fortes and a variety of colors which had never been evoked from the instrument in his hearing before.

"What are your plans for next season?"

"The same as usual. Concerts and recitals throughout the United States and Canada, a great many already booked."

"And New York?"

"Yes, I shall give a recital here late in the fall, with a program which will be largely new and devoted to a considerable extent to some new transcriptions I made of piano works by classic masters that seem to me particularly adapted to the harp."

H. O. O.

Notes of Cleveland Institute

Cleveland, O., May 6.—The program which will be offered by the Cleveland Institute of Music on May 16, at the last faculty recital of the year is notable both as to performing artists and works to be played. This will be the twenty-fourth faculty recital held at the Institute. These concerts have become monthly institutions and are as enthusiastically attended by Cleveland music lovers as performances of visiting musicians.

Andre de Ribaupierre and Charlotte de Muth Williams will give a two-violin program with Dorothy Price at the piano. Victor de Gomez and Ruth Edwards will play a cello sonata. Among the compositions to be played are Ernest Bloch's new violin pieces, Baal Shem, which Mr. de Ribaupierre will play, accompanied by the composer.

The last of the informal student recitals at the Cleveland Institute of Music was a recent Friday evening in the assembly hall of the school. The program was of particular interest to the students because Lionel Nowak and Jacob Kaz, both of whom won first prize at the state-wide junior music contest in Toledo, played the same compositions they played in the contest.

The program given illustrated particularly the work done in the piano departments. This recital for the students formed practically a try-out for the last public recital to be held in the Statler Ballroom, May 29.

A series of articles, written by Ernest Bloch at the request of a publication, for use during National Music Week, May 4-10, has some interesting bits of information concerning Bloch's ideas on the musicians of other countries. He was asked to choose the leading representative musician from six countries. He selected Moussorgsky from Russia, Wagner from Germany and Verdi from Italy, as the men who best embodied the spirit and soul of their countries in their music. Handel, he asserted, was more representative of England than any English composer. Bizet was named for France with some reservations. For America he claims with originality that "Walt Whitman is America's greatest musician," holding that the United States is too young to have brought forth a great representative composer who interprets American life in a truly American way. E.M.

Donald Thayer's Success in Rome

Donald Thayer, baritone, of Hingham, Mass., gave up his musical studies with Stephen Townsend, Boston, in 1917 to enter the United States Navy, where he remained until the close of the war. Later he became a pupil of Oscar Seagle of New York, and then studied with Maestros Martino and Cannone of Rome, Italy, where he is now

hard at work. He has had two very successful recitals in Rome this spring, and will give concerts in Paris and London before he returns to America this fall. Of a recent recital in Rome, the *Il Piccolo* said: "Sunday afternoon the young baritone, Donald Thayer, an American, pupil of Maestro Cannone, made his appearance in recital. His voice is of exceptional purity of quality, equal throughout the entire range, of agreeable timbre and great flexibility. His rendering of the air from Herodiade, *Vision Fugitive*, was especially effective, and he gave great pleasure in several groups of English, French and Italian songs." The *L'Impero* said of another recital in the same city: "Before an audience of music lovers the American baritone, Donald Thayer, gave an interesting concert. Mr. Thayer, a great admirer of Italy, has come to the school of Maestro F. Cannone for finishing. His voice is warm, flexible and very expressive. His perfect voice production and his profound culture, as well as his love of art, will certainly assure him a great career."

Mr. Thayer is returning to America this summer and will sing here in concert during the fall and winter, going back to Italy in the spring to make his operatic debut there.

Jacques Gordon for Berkshire Festival

Jacques Gordon, violinist, will open his 1924-25 season at the Berkshire Music Festival in Pittsfield, Mass., next September. It is fitting that Mr. Gordon, who won recognition as a member of the former Berkshire String Quartet, should be invited to participate in the festival. In his three seasons as concertmaster of the Chicago Symphony Orchestra, he has achieved success throughout the country as a soloist of note. His managers, Harrison & Harshbarger, have booked him solidly in the past season throughout the middle and central west, and anticipate an unusually heavy season next year. He is closing his season with a tour that will include Texas and California, and he will also appear as soloist with the Chicago Symphony Orchestra on its annual spring tour.

Mr. Gordon's programs are always of interest because of the numerous novelties which he adds to the standard repertory. He has long been known as a champion of the American composer, and always includes an American group both on his recital and quartet programs, such names as Sowerby, Griffes, Mason, Spalding, Gardner, Burleigh, Kramer, Goldmark and Franko being represented. He has achieved genuine success with the transcriptions, *Wee Bit o' Heart* (Shilkret), *Oriental Romance* (Rimsky-Korsakoff) and others, which are being published by Carl Fischer, Inc.

Mr. Gordon will hold a master class at the American Conservatory of Music, Chicago, during the summer.

Marie Mikova to Sail June 4

Marie Mikova, concert pianist, who enjoyed an exceptionally strenuous season, will sail for Europe on June 4, where she intends to spend her well-earned vacation in rest and recreation. She returns to New York early next fall to resume professional activities.

On May 6, Miss Mikova presented two pupils, Sara Rae and Alice Safford, in a recital at the French school of Mme. Rieffel. Miss Safford has been acting as accompanist to Patricia MacDonald, who specializes in folk songs of Central Europe and the Balkans, and will appear with her at New Canaan, Conn., on June 6, playing accompanist and piano solos.



OSCAR SEAGLE.

A typical snapshot at the end of a long teaching day at Schroon Lake, when the day's first cigar is lighted and there comes a chance to look at the morning paper—which doesn't get up to the mountains until afternoon. Mr. Seagle, just back from a long winter season at the DeReszke-Seagle School at Nice, France, is having a short vacation until the summer season of the school begins at Schroon Lake on June 2.



Ray Huff photo

ALBERTO SALVI

of him, harps behind him and harps before him, like the cannon at Balaklava.

Vigiano is a little Italian city, which most of us have never heard of, south of Naples on the Italian peninsula. Quite unconsciously though, we have heard from Vigiano, for it is that little place that furnished the great majority of Italian street musicians who used to be so plentiful all over the world, though, for one reason or another, they are rarely heard now and are becoming scarcer year by year. Alberto Salvi's father, Rodolfo, was a Venetian, and had a factory for pianos and harps in the Queen City of the Adriatic. An instrument dealer from Vigiano, who sold to the immigrating inhabitants of the city the instruments upon which they performed in the streets of foreign cities, used to come to Venice once in a while to buy harps from Rodolfo Salvi. One day this dealer said to Signor Salvi: "Why do you stay here in Venice? Why not open a harp factory in Vigiano, where your principal market is?" So Rodolfo did just that—and that is the reason why Alberto Salvi has never known anything except harps since he was a mere youngster. As soon as his little hands were big enough, he began to find out for himself about the harp on the small instruments—made so as to be carried around on the backs of itinerant players—which were the principal product of his father's factory. The father had intended that his son should learn the making of harps and inherit the business, but when, as a mere youngster, he proved to have a decided talent for playing them, he was sent, only twelve years old, to the famous Royal Conservatory at Naples, where he studied for a number of years under Prof. Carabiello. When he finished his course, war conditions in Europe made it impractical to begin a virtuoso career there, so he came straightaway to America, arriving here in 1919. Incidentally, one of the first things he did on arriving here was to take out his first citizenship papers, and he expects to become a full fledged citizen in the fall of this year. He makes his home in Chicago, since it is nearer the center of the United States, and he finds it easier to return there from his many concert trips than to come all the way east every time.

The MUSICAL COURIER staff writer found him in the office of his managers, the Metropolitan Musical Bureau, just at the end of a long season which included nearly one hundred concert appearances, taking him as far west as Portland, Ore., and south into Texas and Cuba.

"I have been playing uninterruptedly in America now for the last four seasons," said he, "ever since I made my debut in New York in the fall of 1920, and have appeared at least 350 times. I suppose some day I shall go and play in my native land and in other European countries, but American audiences certainly have been appreciative. Of course, most of my recital work has been alone in these four seasons, but I have had the pleasure of appearing jointly with such artists as Erika Morini, Giovanni Martinelli, Beniamino Gigli and Rosa Ponselle. What particularly pleases me is the fact that I have been re-engaged a number of times in several of the cities where I have played. Best of all was Toronto. My first appearance there was during my first season, as joint artist with Edward Johnson, the tenor. The manager called me back alone the same season and since then I have played there twice every season, making eight appearances altogether."

"Then I played, as soloist with the Minneapolis Symphony Orchestra, the Zabel concerto, although I do not think much of the harp as a solo instrument with symphony orchestra. It is lost against anything but the lightest background, though it is particularly effective with a chamber orchestra—a quartet of strings and one or two wind instruments. This particular subject interests me very much and I am going to compose some works for it."

"Yes, you are right; the special literature for the harp is small and poor. Very few of the great composers have ever written solo works for it, so I take the works of the great classic and romantic masters, Scarlatti, Gluck, Chopin and others, and adapt them to the best of my ability to the

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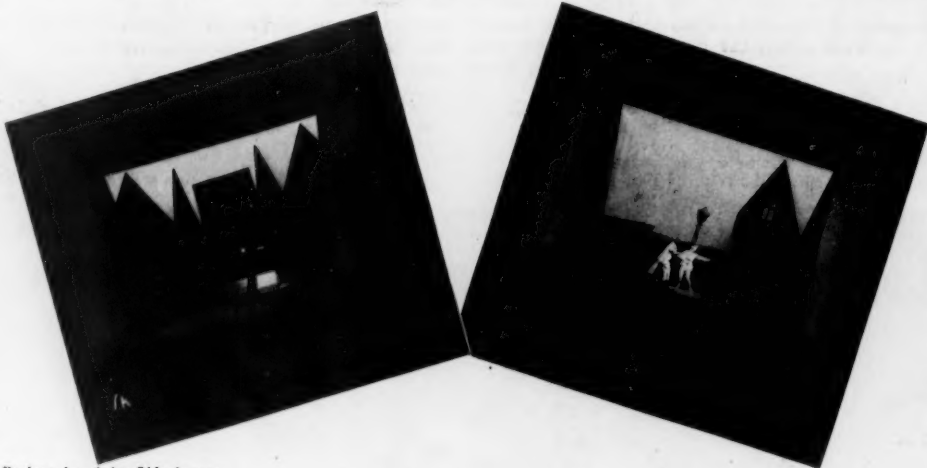
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MALIPIERO'S SETTE CANZONI HAVE**SCENIC PERFORMANCE AT AIX-LA-CHAPELLE**

Designs by Anke Oldenburger

MALIPIERO'S SETTE CANZONI AT AIX LA CHAPELLE.

(1) First scene, The Blind Man. (2) Seventh scene, Ash Wednesday.

Aix-la-Chapelle, April 19.—A curious experiment in the realm of opera has recently been made at the municipal opera house here, which during the last few years has produced a goodly number of new and untried works under the progressive leadership of the musical director, Erich Orthmann. Orthmann, with the encouragement of the general manager, Sioli, an Italian, has made a German translation of Malipiero's Sette Canzoni, which represent the Italian composer's revolt against the Italian operatic stereotype and the verism of the present generation, and which, at its first performance in Paris two years ago, created somewhat of a scandal.

Like Richard Strauss in his Ariadne, Egon Wellesz in his recently produced Alkestis, and Erik Satie in Socrate (which harks back to Monteverdi), Malipiero seeks salvation in the revival of the oldest operatic forms. His basis is the folk song, and he demands from his singers no dramatic action in the Wagnerian sense. With him the pantomime's the thing, and to aid his purpose the libretto plays upon various cross contrasts such as often occur in

real life. Each of the seven scenes centers about a folk song. For example, in one scene a street singer by his song persuades a young woman to forsake her blind husband; in another a young girl is praying at the bedside of a dying person, while her lover stands outside the window and throws flowers into the room. Again there is a great conflagration, and as the bellringer tolls his bell he sings, quite untouched by the horror of the occasion. His song is even obscene, as often in Shakespeare, where vulgarity and tragedy go side by side. The music delineates the objective elements of each scene, and in this Malipiero goes the way of musical impressionism.

The success of the work here was great, although not undisputed. Dr. Aaron was the stage manager and Herzfeld the conductor. Orthmann, himself, who prepared the production, has in the meantime followed a call to Düsseldorf, as the successor to Georg Szell. The scenic designs, by Anke Oldenburger, like the music, are an attempt at a new form of scenic art.

DR. HERMANN UNGER.

Lucy Gates Winning Laurels

Following a very successful tour as a member of the Griffes Group, Lucy Gates had a tour of several weeks with Salzedo and His Harp Trio. She also has given a number of recitals and appeared as soloist with the Salt Lake Symphony Orchestra. The day after her appearance



LUCY GATES

in her home town, Salt Lake City, the critic of the Salt Lake Tribune stated that "for pure brilliancy, beauty of tone, mastery of technic and artistry in securing the subtle effects that are far beyond the naturally gifted vocalists, Miss Gates set a new record, in comparison with anything that she has ever before achieved in Salt Lake." It was the opinion of the Desert News that "It was a great triumph for the singer, who was given an ovation that extended through the evening, keeping her busy acknowledging recalls, and responding to four encores."

Another recent successful appearance was in Phoenix, Ariz., when the soprano was eulogized as follows by the critic of the Arizona Gazette: "Her voice holds marvelous things. In the number from Lucia she demonstrated the remarkable flexibility of her voice, and in the clever little encore, Little Orphan Annie, she won the hearts of her audience by her humanness. She is a great artist, and one who will go on winning laurels. Gracious and charming in manner and with a personality which dominates her audience, she displays a quick understanding of her hearers, responding and holding them to her will."

Allen McQuhae Scores in Milwaukee

The following telegrams concerning the tenor's appearance in the Elijah speak for themselves: "Allen McQuhae in Mendelssohn's Elijah did wonderfully well. He

sang with a great deal of fervor, good enunciation and his dramatic voice in the big auditorium held out until the very end. (Signed) Edmund Gram, chairman Milwaukee Music Week Committee." "Allen McQuhae gave a marvelous performance in the Elijah here tonight to an audience of over four thousand people. He proved to be a consummate artist far beyond our expectations. Thank you for recommending him to us. Hope to have him again next season. (Signed) John E. Jones, president Arion Musical Club."

Gescheidt Pupil Applauded

Virginia Crenshaw, twenty-year-old soprano, pupil of Adelaide Gescheidt, made a successful debut in a song recital at the Wurlitzer auditorium on April 30. An appreciative audience greeted and applauded this young singer with genuine enthusiasm.

Miss Crenshaw has a limpid, pure lyric quality of voice, and a temperament and a mental conception of the artistic that are remarkably natural. She feels and thinks her words, and colors her singing with unusual strength for one so young; she is a promising little artist, of rare personality, and should rise to great heights.

The program, an exacting one of fifteen numbers, proved the singer versatile, capable and enduring in every vocal requirement.

Anne Tindale at the piano furnished excellent accompaniments. Works by Arthur Nikisch, Margaret Volavay and Leschetizky were heard, played by the Apollo piano records.

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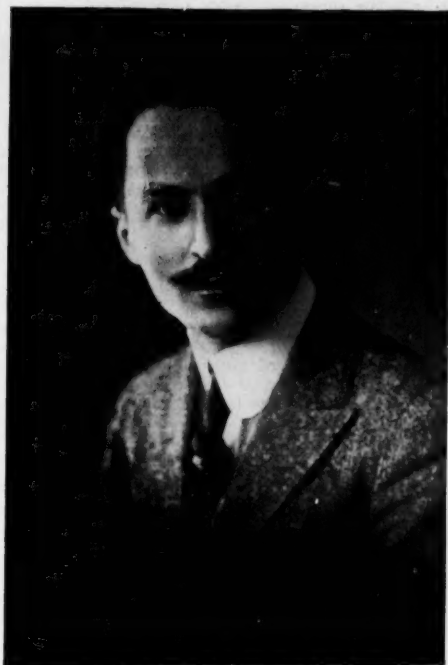
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Pietro Yon to Sail May 31

Pietro A. Yon, eminent organist and composer, will sail on the S. S. Conte Verde for Italy on May 31, where he will conduct the already announced master course in organ playing and composition.

Mr. Yon smilingly told a representative of the *MUSICAL COURIER* that he wished he had another castle, containing about fifty rooms, to accommodate the many artists who desire to follow him for thorough study during the summer. Mr. Yon will be accompanied by the well known American composer, Marshall R. Kernochen, and his equally distinguished wife. Others in the company will be: Mr. and Mrs. Edwin Braender of Montclair, N. J., Mrs. Braender being the winner of the gold medal (first prize) at the Academy of Mt. St. Vincent under Mr. Yon's tuition; Josephine Russell, daughter of the late E. V. Russell, well known lawyer and banker of Great Bend, Kans.; Wilbur



PIETRO A. YON

Chenoweth, of Lincoln, Neb., and R. Porter Campbell, of Annville, Pa., director of the organ department of the Lebanon Valley College and organist of the St. Luke's Episcopal Church there. These artist-pupils of Mr. Yon will all be heard in public recitals in Italy, where arrangements have already been made for their appearances. Other European students are awaiting Mr. Yon's arrival in Italy. The schedule for this summer's master course is complete, and the American party will return on the S. S. Belgenland, leaving Cherbourg September 24. Miss Russell, Mrs. Braender, Mr. Porter and Mr. Chenoweth are among the most successful of his artist pupils of the 1923-24 season.

After the party leaves Italy, Mr. Yon will play at a few important recitals including the Vatican in Rome, Milan, and Vicenza. He sails for the United States on the S. S. Conte Rosso on October 14 to fill engagements for public recitals in various parts of the country and to open the Yon studios in Carnegie Hall, New York, together with his brother S. Constantino Yon.

Crimi Scores in Rome

Giulio Crimi sang at the Costanzi of Rome on April 9, as Vasco di Gama in L'Africana, and won one of the biggest triumphs ever achieved by an artist in the capital of Italy. His triumph with the public knew no limits and the press lauded him as the tenor of the day. The critic of *Il Messaggero* said, among other things: "Giulio Crimi completely electrified his auditors with the sweetness of his song, his vibrant accent, which reminds one of Caruso. Having said this I believe I have paid the greatest tribute that could be paid Crimi, who today belongs among the greatest tenors of the day. The crowd was with him as one man, and it seemed that each one had the same thought that there were still tenors in Italy who could sing and who could please the ear and the heart—a tenor such as Crimi who communicated passion so well as to dominate the performance."

M. Incagliata, the justly well known critic on *Il Giornale d'Italia* wrote a column in praise of Crimi's performance, from which the few following phrases were clipped: "The tenor, Giulio Crimi, made every one last night remember Enrico Caruso. Crimi has inherited without doubt the same vibration of dramatic appeal, the same musical spirit, the same passion, for the lyric poetry. Hearing Giulio Crimi brought to mind another big name of another famous tenor—that of Gayarre." Then Sig. Incagliata goes on in a

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long and learned review in praise of Crimi's voice, and noticing the ease with which he concluded the love duet with a B natural. The critic concluded his review as follows: "And it is for all those things that the public feted Crimi to the echo, applause given only to a victorious singer, and it is a joy to be able to say that the Italian bel canto is not dead."

The critic of *Il Popolo* wrote a column praising Crimi and congratulating the American public on having stolen such a tenor from Italy. The critic stated further that "Crimi completely conquered the public of Rome," and that "the audience continually applauded him, and after the O Paradiso the ovation accorded the tenor was overwhelming."

Paderewski Ends American Season

Paderewski concluded his American concert tour at Hartford, Conn., May 11, completing his second circuit of the United States since his return to the concert stage in 1922.

The season just finished amounted to seventy-two concert engagements, including two appearances as soloist with the New York Symphony Orchestra under Walter Damrosch. In distance covered during the season, which began at Schenectady, November 16, the pianist traveled more than 20,000 miles, making the circuit in his private car, "Ideal."

Before going to his place in Switzerland at Riond Bosson for rest for the summer, Mr. Paderewski will be heard in recital in the Theatre de la Monnaie, Brussels, May 27, when Queen Elizabeth will be present.

Chamlee and Miller in Concert

Mario Chamlee, tenor, and Ruth Miller, soprano, recently won high praise following an appearance in Atlantic City, N. J. Gladys C. Stoudte, in the Atlantic City Sunday Gazette, stated that "Mr. Chamlee's voice possessed that warmth and mellowness which finds its way into the hearts of an audience. The clear enunciation and ability to know and pick out the correct word values and musical phrases make it quite easy and interesting to listen to." According to this critic "Ruth Miller was one of the most charming artists heard at the shore for some time."

More Chemet Dates

The New York Symphony Society has just been added to Renée Chemet's list of engagements for next season. Mme. Chemet will appear with the orchestra both in New York and in Brooklyn. Arrangements have also been completed for the violinist to play in Chicago at one of the Blackstone Morning Musicales, and included in her Southern tour is Rock Hill, S. C., at Winthrop College.

National Concert Managers' Convention

The board of directors of the National Concert Managers' Association decided, at the meeting last December, to hold its convention in San Francisco this summer. In

view of the fact that few managers could undertake such a long trip at this time, it has been decided that the convention will again be held in Chicago at the Edgewater Beach Hotel, on June 22, 23 and 24.

In His Steps, a Challenge to Christians

When advance notices were sent out that a new sacred song was soon to be published based on Dr. Sheldon's well known book, *In His Steps*, it was hinted that this publication would be startling as well as different from the usual trend of compositions for church use. The song has now appeared under the same title as the book, *In His Steps*, and carries the endorsement of Dr. Sheldon, who is the editor of the *Christian Herald*. To say the least, it is startling, but in addition it is a song admirably suited for use in all churches and by all voices, and its "difference" lies in the fact that it is a sincere, clearly expressed challenge to Christians. An example of this is found in the line which carries the keynote of the song—"We have called ourselves the Christians!"

It will be recalled that Dr. Sheldon's book created considerable discussion in this country and in England when it was first published. One result was a series of bitterly contested debates held in London and extending over a period of six weeks, based on the question suggested by the book as to the possibility of one's living up to the letter of their Christianity. It is a coincidence that the publication of this song, *In His Steps*, should now occur during the present strife in church circles among the Fundamentalists and Modernists.

Frederick Gunster, Grace Leslie, Almon Knowles, Rene Lund, and a score of others, have already made good use of the number at churches here in New York, as well as in Boston, Philadelphia, Chicago, Louisville, and many other cities. Its reception has in every instance, been most gratifying to these soloists, and the favorable comment and unusual interest shown by the congregations has most certainly lived up to the advance notices regarding the song.

The words are by Frank K. Speidell, a member of the staff of R. L. Huntzinger, Inc., and the music is by William Stickles, well known and especially remembered for his many other fine accomplishments.

Simmons Sings at Chaminade Breakfast

William Simmons was one of the soloists at the Chaminade spring breakfast at the Biltmore Hotel, New York, on May 3. The baritone was heard in the aria, *Even Bravest Heart* (from *Faust*), Gounod; and a group of songs by Frank Bridge, Herman Lohr, Rachmaninoff and Oley Speaks.

Macmillen to Give New York Recital

Francis Macmillen will give a recital at Carnegie Hall, New York, next season during the latter part of November. The popular violinist did not appear in New York during the 1923-24 season as he was busy on tour.

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LA TRINITE AND REMINISCENCES OF GUILMANT

By Dr. William C. Carl

[Dr. William C. Carl, author of this article, is not only one of the best known church and concert organists of this country, but also founder of the Guilman Organ School, New York, named in honor of his famous master. The school will celebrate its twenty-fifth anniversary on Monday evening, June 2, with a program of Guilman compositions, given at the First Presbyterian Church by Dr. Carl and some of his pupils.—The Editor.]

The Church of La Trinite with its imposing Gothic architecture immediately attracts the visitor in Paris. Ideally located, as are all the monuments of the city, with a beautiful park directly in front, one is easily imbued with the atmosphere on entering.

My first visit was a Sunday morning in June. The service was in progress; Alexandre Guilman, greatest of organists, was at the grand organ; Theodore Salomé at the chancel organ, and Emil Bernard, Maitre de Chapelle, in charge of the choir. The marvellous antiphonal effects between the two organs, with the choir in the chancel and a famous soloist in the gallery at the far end of the church, each responding to the other, was thrilling! To visit the organ loft was not an easy task at La Trinite, for the door was piously guarded by an old woman who sold candles in a side chapel. After a searching glance, convinced that no

Everything else in music has come from him; and if all music excepting Bach's were to be destroyed, music would still be preserved. I find the heart of Bach in the Chofales which he wrote for the organ. These combine in a wonderful degree musical science with the deepest feeling, and are grand objects of study.

Critical estimates of M. Guilman's organ playing must always include reference to one great feature, the magnificent underlying pulsation, the steady rhythmic beat, which was always evident. His clear and logical phrasing was particularly noticeable in the works of Bach. No mechanical difficulties were apparent in his playing of the great master's fugues, or indeed in his interpretation of the most difficult of modern technical works. He played with quiet ease, absolute surety, and with exquisite refinement. He always considered the organ to be a noble instrument, and believed firmly that, except in rare cases, original compositions should be played upon it. He did not favor orchestral transcriptions. Although he arranged several works, he considered them to be especially adapted to the instrument. He would quote Berlioz's "The organ is Pope; the orchestra, Emperor," and add, "each is supreme in its own way."

Guilman was a prolific composer; he wrote rapidly. During one of his American tours an organ piece was written en route from New York City to Philadelphia and completed before arrival. The fugue in D major was written in a single evening, and the Second Meditation one morning before breakfast.

Guilman was one of the most forceful inspiring influences in awakening dignity of musical sentiment in France. As professor of the organ at the Paris Conservatoire and with a large class of private students, many of whom are among the most noted organists of the present day, he was never more happy than when surrounded by a group of them. Although the strictest of instructors, he possessed a keen sense of humor and always enjoyed a good joke and was at the same time the last man in the world to be superstitious.

One evening at a dinner party at his villa in Meudon, the chicken was served in a casserole. The conversation drifted to the subject of appendicitis. Suddenly one of the guests remarked that the enamel with which the casserole was lined was liable to chip off and should it happen to be swallowed would produce appendicitis. Immediately M. Guilman sent for a hammer and was not content until the casserole, with its enamel lining, was completely in ruins and not a scrap of it as large as a pin's head remained. Then, with a sigh of relief, the master exclaimed, "Never again will a casserole be seen on my table!"

Guilman was the most lovable of men. All with whom he came in contact felt the force of his wonderful nature and personality. His vitality was unusual. He was always young, one who never felt the weight of years. His method of life and habits were such as to keep him young in spirit and activity. When he played, his brains were behind his fingers, and his audiences always felt it.

M. Guilman first came to America for a series of concerts on the great organ in Festival Hall at the World's Fair, Chicago. This was followed by a brief tour. Again he returned for a tour in 1898, and for a third time for an engagement of forty recitals on the organ at the St. Louis Exposition. At the conclusion he played a tour of twenty-four concerts in a single month before returning to Paris. The influence and importance of these visits can probably never be fully estimated. From his first appearances in Chicago, followed by those in New York, Boston, Baltimore and Philadelphia, organ playing began to take on a new aspect, and has steadily grown up to the present high standard demanded and maintained in this country. He taught a deeper lesson than admiration—one of steadiness and stability and accurate knowledge as the necessary basis from which may arise inspirations of genius.



LA TRINITE, PARIS

harm would be done, the key was produced. A spiral staircase without even a candle to give assistance, led heavenward for what seemed an interminable distance, finally reaching the little room where the organ blowers were assembled.

These custodians of the "lungs of the organ" are of a class quite by themselves. A French organ blower guards his position with religious zeal. It passes from father to son and remains frequently for generations in the same family. Electric blowers are almost prohibitive, and even so today to a large extent.

Finally reaching the organ, and receiving a welcome from Guilman, it was a revelation to hear him at close range. The little gallery was crowded with the master's students, all eager to hear his marvellous work, together with notable people from all over the world, for Guilman's fame was international.

Coming from his home among the fisherfolk at Boulogne-sur-Mer, he reached Paris at an opportune moment. The great organ in the Cathedral of Notre Dame was to be inaugurated. Guilman grasped the opportunity, wrote his famous Marche Funebre et Chant Seraphique, played it at the inaugural recital, and secured the post at La Trinite, which he held for thirty years.

From this time on his life was an active one, continuing to the end without interruption. He would never lose or waste a moment. His motto of "never hurry" was well known by all his students. His method was to work steadily, without undue haste, and as far as possible each day the same. From the time when he was his father's pupil at Boulogne, when his playing at the inauguration of the great organ at Notre Dame brought him to the notice of the musical world, through all his triumphal concert tours, Guilman never wavered in devotion to the highest interests of music, never ceased his endeavor to bring home to those who would listen the great underlying truths of absolutely pure music. He upheld everywhere the highest standards in art; and in the care and attention bestowed upon every detail, even upon the smallest item in phrasing and manipulation, was a constant reproof to those who mistake a sway of ill regulated emotion to mean inspiration. As a contrapuntist he was unsurpassed.

Marvellous as was his work at the organ, Guilman will, without doubt, be remembered and take his place in history for his improvisations. In his extempore playing he stood alone. For twenty years he studied the subject diligently. Neither his father, nor M. Lemmens, who taught him, could begin to compete with his wonderful art, which everywhere held audiences spellbound. The spontaneity and earnestness with which he would take a theme and develop it, making a complete musical composition, frequently ending with a double fugue, was without an equal. His improvisations were always in perfect form, the character of the theme never lost sight of, and the whole perfectly rounded and finished.

A DISCIPLE OF BACH

Guilman was a disciple of Bach. He said, "My admiration for Bach is unbounded. I consider that Bach is music."

Rochester Had Busy Musical Season

The Rochester musical season closed with two gala performances by the Metropolitan Opera Company at the Eastman Theater. Faust, with Chaliapin, Alda, Johnson and Danise, and La Boheme, with Bori, Martinelli, De Luca and Guilford, were the operas chosen for presentation and both performances were given before audiences that packed every available bit of space, hundreds being turned away. The receipts for the Metropolitan performances were the largest in the history of Rochester, and had more seats been available, would have been swollen by several thousand dollars per performance. It is generally accepted that the Metropolitan will return next season, probably for three or four performances and perhaps for an entire week.

The musical season just closed in Rochester was the greatest in the history of the city. There were sixty-five concerts or operatic performances in the Eastman institution alone, which includes the Eastman Theater and Kilbourn Hall, the beautiful recital chamber of the Eastman School of Music, under the same roof as the theater. There were forty-eight concerts in the theater and seventeen chamber music concerts in Kilbourn Hall. The average attendance was larger than the preceding year which indicates that the current concert depression, so much discussed in the music papers of late, has not affected the Flower City, largely due to the tremendous stimulus which the Eastman institution has given to musical interest there.

In addition to the concerts in the Eastman Theater, there were half a dozen given in Convention Hall. A summary of the Eastman concerts follows: Rochester Philharmonic Orchestra, sixteen; vocal and instrumental, eleven; ballets, five; visiting orchestras, three; San Carlo Grand Opera, six; choruses, two; band, two; Metropolitan Opera, two; organ, one; Kilbourn Hall (chamber music), seventeen.

Myra Hess Booking Rapidly

Among the cities in which Myra Hess will make her first appearance next season are Atlanta, Ga.; New Orleans, La.; Baltimore, Md.; Buffalo, N. Y.; Pittsburgh, Pa.; Kansas City, Mo.; St. Louis, Mo.; and Mt. Vernon, Ohio. The pianist's list of dates is growing so rapidly that her manager, Annie Friedberg, predicts that her concert tour next season will be twice as extensive as any previous one in America.

GOTHAM GOSSIP

GLASSER PUPILS' RECITAL

Pupils of Leon Glasser gave a violin recital at People's Hall, New York, May 4, which attracted a full house and produced pleasure for the listeners. The young violinists ranged from eight to sixteen years of age, their names, in the order of appearance on the program, being Lillian Goldner, Frances Seltzer, Jack Meth, Esther Wittes, Abraham Bagrash, Birdie Zlotolow and Sidney Greenstein. They played works by Huber, Haydn, Accolay, Nachez, Rode, Mascagni, Massenet, Kuzdo, Kreisler, Auer, Keler-Bela, Brahms, and Leon Glasser's own pretty minuet. Good tone and expression marked their playing. The Westchester Trio—consisting of J. Daley, piano, L. Glasser, violin, and H. Blait, cello—played twice (they were also prominent in trios during Music Week), and George Bagrash played a piano solo, Ida Dessel giving an interpretive dance. Anna Abramowitz offered excellent piano accompaniments.

WOMEN'S PHILHARMONIC RECEPTION TO PRESIDENT CANNES

Leila Hearne Cannes, president of the Women's Philharmonic Society of New York, was honored by the society's annual reception to the president, studio 402, Carnegie Hall, May 4, when Mary Regalbut, Virginia Regalbut and Elizabeth Hain played a piano trio. Virginia Van Riper, soprano, sang songs by modern composers with real expression and style. James Ross played De Beriot's Scene de Ballet, with much credit to his teacher, Paul Stoeving, of the New York School of Music and Arts. Winifred Nichols gave von Weber's Concertstück (Mr. Riesberg at a second piano), brilliantly, showing much talent, self-possession, and winning resounding applause. Mary Regalbut played the Magic Fire Music beautifully, and with her sister, Victoria, added the Kowalski Salut a Pesth. Kathryn Kerin was accompanist for the singer, playing with real sympathy. Mrs. Schuyler Hamilton Wilber was hostess, and receiving were Mrs. David Graham, Mrs. Ada Heineman, Mrs. E. Bronx Southwick, Mrs. Wm. Winne, Miss Grace Hartley, Esther Stoll and Mrs. James G. Blaine.

ATONEMENT EPISCOPAL CHURCH MUSIC

W. Brunswick Welsh, organist of the Church of the Atonement (Episcopal), South Brooklyn, on April 13, gave a creditable rendition of Rossini's Stabat Mater with his choir of twenty-four boys, men and women, with these soloists: Winifred Marshall, soprano; Netta Brown, contralto; Frederic A. Grant, tenor, and Arthur T. Weygandt, bass. The parts sung were the Cujus Animam, Quis est Homo, Fac ut Portem, and the Inflammatus, also the unaccompanied quartet. Stainer's Crucifixion was rendered at St. Clement's Episcopal Church, Brooklyn, April 17, and at the Church of the Atonement, on Good Friday, by the same choir, Messrs. Grant and Weygandt, soloists. Mrs. George J. Brandenburg, soprano, and Messrs. Grant and Weygandt were the soloists for the evening praise service, Easter Sunday. Mr. Grant sang Shelley's Resurrection, Mrs. Brandenburg Awake Triumphant Morn, (Schnecker), and Mr. Weygandt Hosanna (Granier). Norman Moore, violinist, played Adoration (Borowski) for the offertory, and Thomas Backhus, violinist, Reverie (Gillis).

GRAND OPERA SOCIETY HEARD ON RADIO

The Grand Opera Society of New York, Zilpha Barnes Wood, director, broadcasted a miscellaneous opera program from WJZ on May 5. Solos, duets, trios, quartets, and choruses were rendered from Carmen, Dinorah, Rigoletto, Faust, Mignon, Martha and Tales of Hoffmann, all in the English language, so that listeners might understand. The soloists were Jennie Anderson, Edna Craig Bianchi, Egrid Tellere, Lala Wilson, sopranos; Belle Fromme and Ruth McElvain, contraltos; Glenn Christie, tenor; Hilmar Carlsen, J. P. Grinnock, baritone, all principals of the society. The regular Grand Opera Society chorus, which has appeared during the winter and spring months, sang in both radio programs and auditoriums. Although all members of the society are not American born, they acquire, under Mrs. Wood's clear rhythmic enunciation, an exactness of speech that they use in the speaking voice as well as in singing.

MARGUERITE BARNES' RECITAL

Alma Webster Powell believes in presenting pupils in recitals as soon as they are capable of rendering a varied program in an artistic manner, and Marguerite Barnes, mezzo soprano, a fortnight ago, came up to the requirements in a very acceptable rendition of the twenty-one songs she sang from memory. Her first recital was a pronounced success in the varied expression of the songs, and her conception of their real spirit; all received merited applause, and several were enthusiastically applauded. Mme. Powell's accompaniments added much to the beauty and effectiveness of the songs, which were heard at Mme. Powell's studio in Brooklyn, April 24.

DICKINSON IN MOUNT CARMEL AND UTICA

Clarence Dickinson recently gave the dedication recital on the new organ in St. Paul's Lutheran Church, Mount Carmel, Pa., playing the following program: Concert Overture, Hollins; Ave Maria, Arkadelt-Liszt; overture, Der Freischütz, Weber; Goblin Dance, Dvorak; Minuet, Rousseau; Piece Heroique, Franck; Toccatina, Yon; Revue and Berceuse, Dickinson; Music-Box, Liadow; Prelude and Fugue in D minor, Bach; Minuet a l'Antique, Seeboeck; In the Church, Novak; Fantasia, Dethier. Dr. Dickinson dedicated the new organ in the First Presbyterian Church, Utica, N. Y., on May 13.

KILDARE IN BYRON TABLEAUX

Byron Memorial with tableaux vivants was held at the Harlem Art Center, 23 W. 124th St., on May 7, with Christine Ridley as Lady Byron; Francis Wright Clinton, Lord Byron; Eileen Hamilton, Lady Blessington; Mrs. Owen Kildare, Countess Guiccioli; Imogene King, Spirit of the Alps; Edna E. Allen, Maid of Athens; Lowen Kildare, Maid of Cadiz; Mrs. Herbert McInness, Zulieka; Mrs. Wallace Wyckoff, Julie; Edna Kirter, Haidee; Charles Wilcox, The Corsair; Ada Byron, Elizabeth Gordon; Caroline de Ruhe, Duchess of Devonshire; Mr. de Ruhe, Conrad; Mr. McInness, Shelley.

Mrs. Wallace Wyckoff and Eileen Hamilton sang songs of Byron. Mrs. Owen Kildare gave an original poem,

Biography of Byron, and Marie Dacie read excerpts from Byron's Isle of Greece. Dancing followed the program. Charles Wilcox was chairman of the evening, and guests of honor were Leila Troland Gardner, Mr. and Mrs. Seth Brown, and Gordon Byron.

PROFESSIONAL WOMAN'S LEAGUE MUSICALE

The Professional Woman's League, Inc., Mrs. Russell Bassett, president, held its social at the McAlpin Hotel, May 5. Blanche H. Camp was chairman of the program and the guests of honor were Juliette Dike, Hugh Thompson and Rebecca Cauble. The programmed artists were Grace Bradley, of the Metropolitan Opera; Bulah Chase Dodge, contralto; F. Constance McClure, reader; Clarence Wainwright Murphy, composer and pianist, and Mrs. John McClure Chase, accompanist. Florence Risk was chairman of the reception committee, and Sadie MacDonald of platform courtesies. Edith M. Bridge is chairman of press.

CLAUDE WARFORD'S SONGS AT WURLITZER AUDITORIUM

Twenty-four compositions from Claude Warford's pen were interpreted by five singers from Mr. Warford's studio on May 8 at the Wurlitzer auditorium. Mr. Warford was at the piano, which means that the numbers were interpreted the way the composer intended. In addition to the solo numbers there were two quartets and three trios for women's voices. Marjorie Lauer and Katharine Timpson, sopranos; Mary Davis, mezzo contralto; Henry Johnson, tenor, and Joseph Kayser, baritone, all aided in making the afternoon a success.

Special mention might be made of Pieta, Dream Song, A Rhapsody and The Last Wish, all of which have already made their place, and the trios, Approach of Night (a lovely lyric number) and Down the Lane (a fine choice for the finale).

MUSIC STUDENTS' LEAGUE ACTIVITIES

Another entertainment and dance is announced by the Music Students' League, for Friday, May 23, at Leslie Hall, New York. Florence Mendelson, 208 West 85th street, is secretary. The entertainment is given for the Mutual Aid Fund.

April 25 Ellen Rodney gave a recital of Italian, French, German and English songs at the Metropolitan Studios.

Norman Curtis, age nineteen, won the silver medal in the piano open class, in the Manhattan Borough contest, New York Music Week Association series. F. W. R.

Recent Appearances of Alma Beck

Alma Beck, contralto, appeared with success at the third private concert of the New York Mozart Society, Mrs. Noble McConnell, president, at the Hotel Astor on Tuesday evening, April 29. Her numbers included: Verborgeneheit, Er Ist's Wolf; Auf dem Meer und Im Herbst, Franz; Thou Immortal Night, Meta Schumann; The Rivals, Deems Taylor; Transformation, Wintter Watts, and Love Came Creeping Into My Heart, Mary Helen Brown.

On May 2, Miss Beck sang with the Amphion Glee Club of Bergen County, Alfred Boyce conductor, at the second subscription concert held at Englewood (N. J.) High School. She was cordially received in the following numbers: My

Mother Bids Me Bind My Hair, Haydn; Early One Morning, old English; I've Been Roaming, Horn; Thou Immortal Night, Meta Schumann; Transformation, Wintter Watts; Love Came Creeping Into My Heart, Mary Helen Brown.

Charles Stratton Wins Tributes

Charles Stratton, tenor, was highly praised on two occasions recently, when he sang at the Art Center Club in Washington, D. C., and for the Woman's Club in Richmond, Va. At his Washington recital he was cordially received. The critic of the Washington Evening Star, after speaking of Mr. Stratton's expressive ability, command of nuances, the "clear, bell-like and yet vibrant timber of a beautiful tenor voice," his magnetic personality and so on, concluded with this: "Perhaps the moistened eyes, there were more than a few in the audience, the caught breath, the hushed pause breaking into a burst of applause were more perfect tributes." The accompanist was Charles Fonteyn Manney, some of whose negro spirituals were included on the program.

In Richmond, Va., Mr. Stratton was also enthusiastically welcomed by a large audience and the members of the Woman's Club felt that he richly justified the praise which had preceded him. The reviewer for the News Leader mentioned the "rich, lovely quality" of his voice, "substantial musicianly qualities," and an "ability to project mood and the atmospheric qualities of a song." Mr. Stratton's program included old Italian, songs by Grieg, Georges, Paladilha and Lalo, Persian Love Lyrics by Harling and a group by American composers—Rogers, Schindler, Clark and Huerter. The News Leader critic commented, "To each he brought many qualities of artistry and from each he created beauty. George Harris was an excellent accompanist."

Laurie Merrill's Sixty Concerts

The season just ending will see the close of Laurie Merrill's series of sixty concerts, most of them being costume recitals, with explanatory elucidations. Whether garbed in Russian, French, Spanish, Old English or modern Parisian costume, she is an equally charming picture. Her many re-engagements attest to this. May 7, at the home of Mrs. William Greer, she gave a costume recital of Spanish compositions mainly by Julian Huerte, with Lila Coen playing the accompaniments. May 11 she filled her fourth consecutive engagement at the People's M. E. Church. Her second engagement in the Alderman Chambers, City Hall, was very successful. She is now hard at work constructing next year's programs, being already re-engaged for recitals in Palm Beach, Miami, Petersburg and Havana.

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**CLARENCE
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at the Bohemian Grove, near San Francisco, Cal. His recent New York recitals in Town Hall and elsewhere brought him renewed admiration and attention from Eastern audiences.



ELIZABETH HARRISON, soprano, was well received as one of the principals when Gounod's opera, *Mirella*, was produced recently by the Philadelphia Music Club at the Bellevue-Stratford, under the direction of Andreas Dippel. Miss Harrison is soprano soloist of St. Stephen's Church, New York. She has received her entire vocal training at the studios of W. Warren Shaw. (Marceau photo)

**CELEBRITIES RETURNING
HOME ABOARD S. S.
AMERICA.**

Left to right: J. R. Bray, inventor of the celebrated Bray cartoons, who obtained many novelties for American presentation; Alma Simpson, American concert singer, who presented her well known Recital of Songs twenty-six times this winter in the principal cities of Europe and Great Britain; Inez Barbour, who has been engaged as soprano soloist for a series of symphony orchestra concerts in Europe; Mrs. Bray, who accompanied her husband on his European business trip, and Henry Hadley, associate conductor of the New York Philharmonic, who conducted the British premiere of his oratorio *Resurgam*, in London, as well as symphony concerts in Stockholm and Amsterdam.



GERALD MAAS,

cellist, who will complete the 1923-24 season with a recital in Chambersburg, Pa., on June 6. Mr. Maas recently gave a very successful New York recital. His manager, Annie Friedberg, reports many important engagements for him next season.



FOURTH ANNUAL CONVENTION OF THE NATIONAL ASSOCIATION OF HARPISTS, INC., AT THE MURAT THEATER, INDIANAPOLIS, IND.

was a great success, seats for every concert having been sold out. Carlos Salzedo, president of the association, was both conductor and soloist. Those pictured above are numbered as follows: (1) Carlos Salzedo; (2) Van Veatchton Rogers, vice-president; (3) Louise Schellachmidt-Koehn, president Indiana State Chapter; (4) Pasquale L. Montani, vice-president Indiana State Chapter (Mrs. Koehn and Mr. Montani convention managers); (5) Alberta McCain, treasurer-secretary Indiana State Chapter; (6) Marett Saverne, corresponding secretary of the fourth convention. Kansas City will be the next meeting place of the convention. (Rutzman photo)



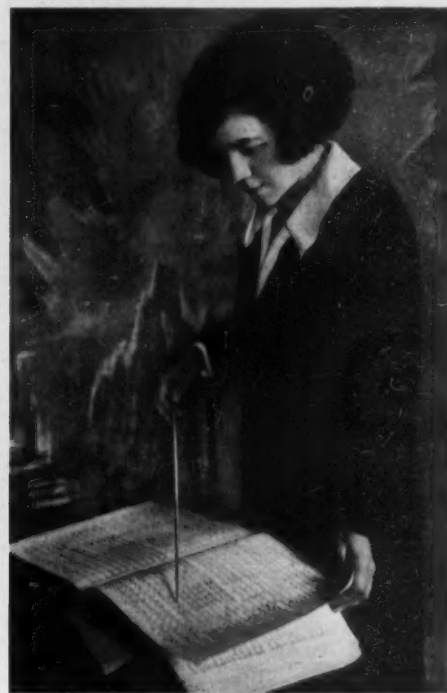
MARGARET WEAVER,

contralto, who gave a successful recital at the Waldorf-Astoria, May 13. This program was repeated at the Parrish Museum in Southampton, L.I., May 15, and on May 27 this popular young artist will be heard in recital at the Woman's Club, Hastings-on-the-Hudson. Every Sunday afternoon Miss Weaver is broadcasting from WEAF, under the auspices of the New York Federation of Churches, and has received many letters of gratitude and praise.



ABBY MORRISON,

soprano, who appeared in concert with Beniamino Gigli, tenor of the Metropolitan Opera Company, in New Haven, Conn., on May 11. Her selections included *Whether by Day*, Tchaikowsky; the *Vissi d'Arte* Aria, from *Tosca*; *Waters of Minnetonka*, Lieurance, and a duet from *Cavalleria Rusticana* with Gigli. On May 4 Miss Morrison sang at the Times Square Theater in New York. (Campbell Studio photo)



ETHEL LEGINSKA,

pianist, who is now in England playing in concert and recital. She will go to the continent next month to rehearse with and conduct various orchestras in developing this new phase of her art. (Photo © by Elzin)



PHOTOGRAPH TAKEN ON ITALIAN TOUR OF SCHOENBERG'S PIERROT LUNAIRE,

under the auspices of the *Corporazione Delle Nuove Musiche* (the Italian Section of the International Society for Contemporary Music). From left to right: Alphonse Onnou, Robert Mass, Laurent Halleux, Louis Fleury, Arnold Schoenberg, Erika Wagner, Eduard Steuermann, Alfredo Casella, Henry Delacroix, Germain Prevost. Place: Piazza San Marco, Venice. Date: April 3, 1924.

ETHELYNDE SMITH, (right) photographed in Dallas, Texas, with Harriet Bacon MacDonald, well known teacher of the Dunning System. Mrs. MacDonald furnished excellent accompaniments for the soprano when she appeared recently in recital under the auspices of the Dallas Music Study Club.



FINALE FROM THE LEGEND OF HIWASTE.

new American Indian opera by S. Earle Blakeslee, head of the music department at Chaffey Junior College, Ontario, Cal., whose years of experience among the American Indians have been incorporated in this new work. Its first presentation took place on April 25, with Ned Frances as Wakarusa, Frederick Trunkfield as Honga, A. L. Moore as Red Cloud, Vera Baker as Harpataka, and Florence H. Blakeslee in the title role.



SADIE SCHWARTZ,

winner of the gold medal of the Senior Violin Contest of the Music Week Association. Miss Schwartz, who played the Mendelssohn concerto, competed against 800, representing all five boroughs of the City of New York. She is a pupil of Vladimir Graffman.

OPINIONS OF THE PRESS

Elisabeth Rethberg
Elisabeth Rethberg, Metropolitan Opera soprano, who has become firmly established as a favorite, has found the New York critics most complimentary in their reviews. A few extracts from the reviews of Die Meistersinger follow:

Mme. Rethberg shows us an Eva who, to begin with, has charm; and that in itself, elementary as it seems, is an achievement worthy of loud hosannas; for how many German Evas can one recall of whom this could truthfully be said? Also, she is alert and intelligently responsive to the flow of circumstance and emotion that surrounds and reacts upon her. In her interview with Sachs in the second act she leaves you in no doubt whatever concerning her motives and desires; and her acting throughout is adroitly planned and graphically expressive. Furthermore, she sings her music delightfully. We have heard Eva memorably sung in New York—by the Emma Eames of a generation ago by the Easton of today; and by half a dozen others who came between. But we have not often heard the exquisite lyric contours of Eva's music more sensitively traced than they were last night in Mme. Rethberg's singing; and the limpid youthfulness of her voice was a continual refreshment to the ear.—Lawrence Gilman, New York Tribune, November 20.

So genuinely sympathetic was her interpretation and of such a lovely lyric quality that her Eva should go down in the Good Book as an authentic and an effective one.—New York Evening Mail, November 20.

Between Miss Rethberg and Mme. Easton the house need never fear for Evas.—New York Sun and Globe, November 20.

Miss Rethberg gave an excellent performance and sang beautifully—as she always does.—Deems Taylor, New York World, November 20.

Her youth and her lovely voice carry Eva buoyantly through the score.—Frank H. Warren, New York Evening World, November 20.

Miss Rethberg, who possesses great individual charm and a voice to which the term delicious is adequately applied, has made rapid strides this season to the front rank of Mr. Gatti's forces, and her performance last evening of the gentle heroine of one of Wagner's most popular operas, added a new page to her book of conquests.—New York Telegraph, November 20.

Her voice sounded as limpid and sweet as usual and her use of it is almost perfect. She looks the part to perfection, and her action is praiseworthy in every detail.—The Brooklyn Eagle, November 20.

She sang it beautifully.—Henry T. Finck, New York Evening Post, November 20.

Royal Dadmun

On April 25, Royal Dadmun, baritone, appeared in a recital before the Monday Music Club of Albany, N. Y., given in honor of the New York State F. of M. C. convention. He solicited the enthusiastic approval of the musical audience as well as the following encomium from the Albany Evening Journal:

Royal Dadmun is a singer, an artist and a superlatively great interpreter; in fact, the reviewer who is in touch with the musical "Who's Who" considers him by training and natural gifts to be one of the finest singers on the concert stage of the present time. . . . Mr. Dadmun's interpretation of these classics was an object lesson to every singer or musical person within the sound of his voice. . . . He is a thoroughly trained singer, has a voice of luscious quality and sings like a true artist. Two of the songs were given in Albany by the great Chaliapin, but let it be known that Royal Dadmun's singing of these numbers was at least equal to that of the renowned Russian.

Ethel Jones

A recent Buffalo (N. Y.) concert, in which Ethel

Jones participated, brought the mezzo the following press encomiums:

Ethel Jones supplemented the chorus in rendering a most delightful program. It was her first appearance here; she received an ovation.—Buffalo Enquirer, April 23.

Miss Jones has a genuine contralto voice of large range and volume. She has also musically style, much ability to project the mood of her songs and excellent enunciation. She was especially enjoyable in songs demanding mastery of the sustained phrase. . . . She made a distinctly favorable impression by her voice, her art and her personality.—Mary Howard, Buffalo Morning Express, April 23.

The soloist, Ethel Jones, won flattering success. She has a voice of rich quality and extensive range, an attractive stage presence and a feeling for style.—Buffalo Courier, April 23.

Vera Kaplun Aronson

At her last recital in the Chicago Playhouse, on March 30, Vera Kaplun Aronson had the distinction of playing before one of the most distinguished audiences that ever gathered for such an occasion. Among her auditors were Leopold Godowsky, Fannie Bloomfield-Zeisler, and practically every musician of note in Chicago. She was acclaimed enthusiastically by a large audience, and earned the attached encomiums on the part of the Chicago critics:

It was excellent playing, with both dignity and sympathetic understanding.—Edward C. Moore, Daily Tribune.

Vera Kaplun Aronson is a youthful Fannie Bloomfield-Zeisler. I heard her in a mazurka and a valse by Chopin and in a group of transcriptions and original pieces by her genial teacher Leopold Godowsky. She has the facile fingers, the lovely and gracious outline of the phrase that bespeak the finished artist.—Glenn Dillard Gunn, Herald and Examiner.

Mme. Aronson has made very considerable strides in the demonstration of her talents. She has retained the delicacy of touch, the fineness of shading, the discreet use of pedals and dynamics, the simplicity and modesty of manner which attended her former pianistic achievements, but to those she has added authority, greater technical surety and ease and a tone which has gained in power and fullness. Her success was entirely merited.—Herman Devries, Evening American.

Mme. Aronson proved herself a pianist of versatile gifts. She colored her interpretation of the prelude, chorale and fugue by Cesar Franck with the mood painting that one would expect in hearing such an exalted piece of music. The atmosphere of the cathedral, the dim lights and shadows were brought out effectively. . . . There was power and also a tone which responded to the style of the music performed.—Maurice Rosenfeld, Daily News.

Vera Kaplun Aronson played Cesar Franck's prelude, chorale and fugue with appreciation for its restrained manner of expression. In the excerpts from Godowsky's Trikontameron there was variety and rhythmic accent even in the persistent three-four time. The music evidently appealed to her, and she expressed it with freedom. The Dohnanyi Capriccio was played with grace.—Karlton Hackett, Evening Post.

Vera Kaplun Aronson is known here and everywhere as a poetic pianist. An artist who not only masters a program of that kind but also does it with a certain grandezza and amiable ease, must be reckoned among the first in her profession and is already recognized as such.—Adolf Muhlmann, Chicago Abendpost.

Gitta Gradova

The appended are excerpts from Gitta Gradova's recent Chicago recital:

Gitta Gradova, pianist, displayed the most interesting young talent of the season. Appearing here after an absence of four years, she was startling. She has

both fire and restraint, an uncommonly fine pair of hands and first class musical sense. She is on the way to a notable reputation.—Edward Moore, Daily Tribune.

Miss Gradova is a persuasive player and it takes unusual powers along this line to maintain interest through an entire group of Scriabin. Miss Gradova brought charm from the music by her imaginative force and the simplicity of her manner of expression. The tone she won from the piano was always lovely and with a wide range of color. Her fingers were sure and thoroughly capable of meeting all the demands of music.—Karlton Hackett, Evening Post.

Miss Gradova is an extraordinarily talented young girl. Her greatest and most valuable asset is her artistic nature. She is what we call a "born" musician-artist. But to this native, let us say predestined gift, she has added the benefit of very good training. I was able to listen to Miss Gradova's playing of the Cesar Franck prelude chorale and fugue, a magnificent composition, intelligently read by this precocious young lady, a conception adult at least, and well-nigh inspired, considering her age.—Herman Devries, Evening American.

Miss Gradova has fine musical intuition. She has firm fingers. She has a quantity of power and she has a leaning toward the modern piano literature. She is on the road to virtuosity.—Maurice Rosenfeld, Daily News.

Olga Samaroff

The following brief excerpts from the long notices which Olga Samaroff drew on her recent tour of the Far West indicate clearly the exceptional success which this fine artist registered there:

The great virtuosa, Olga Samaroff, proved to be a most charming type of personality and a pianist of the rarest accomplishments. Her performance of the familiar old Schumann concerto in A minor with the orchestra, was one of the high lights of the season. Reception was the ovation type.—Carl Brown, Los Angeles Evening Herald.

She displayed a rhythmic incisiveness in the bolder passages, and a lovely, soft cantilene in the rich and melodious quieter movements. Her pianissimi are exquisite.—Los Angeles Times.

Mme. Samaroff is a great pianist. She not only plays with technical perfection, but yesterday she also conveyed to her audience all the wistful beauty of Schumann's chief theme. It is unforgettablely beautiful, and Samaroff feels it all. And what she feels she is able to make her audience feel. They responded with a great ovation.—William Frohne, Los Angeles Examiner.

Poetic insight, warmth of temperament and imagination guided by fine intelligence and thorough musicianship are revealed in the interpretations of this artist. In her music there is sentiment, with no approach toward sentimentalism.—Seattle Times.

Mme. Samaroff is a pianist of exceptional ability, her flawless technique, clear bell-like tones, power of expression and excellent interpretations won her merited praise. She plays with the most intense feeling and in a dignified and masterly manner that commands the greatest respect.—Seattle Star.

With her mastery of technique properly subordinated to an artistic and temperamental interpretation of each number, Olga Samaroff gave a brilliant recital and completely won the large audience.—Riverside (Cal.) Enterprise.

The splendid qualities of her intellect, a rich emotional organization held in perfect control, mastery of style that is nothing short of amazing and a technique perfectly adequate to the demands that these qualities made upon it made her concert one that few who heard it will ever forget.—Maude T. Hammond, Riverside Press.

Mme. Samaroff is an outstanding pianist. In summing up the women pianists of the world it is customary to say that so and so is "one of the greatest woman pianists of the world." But there is no need to qualify the statement with sex when referring to Mme.

Samaroff. One need only say that she is "one of the great artists of the world."—Edmonton Bulletin.

It became amply evident that a master of inspired composition, superb artistry in performance, and a wonderful instrument had combined to produce rarely beautiful harmonious and tonal effects all too seldom heard.—Calgary Albertan.

Magnificent, superb—a triumph of art. Anything less than superlatives would fall short of describing Olga Samaroff. She came and conquered, winning instant success.—Anaheim (Calif.) Bulletin.

Richard Bonelli

A busy season marked by a succession of triumphs has followed the sensational debut of Richard Bonelli at Monte Carlo. In addition to Pagliacci, in which he made his initial appearance, the young American baritone sang first roles in Traviata, Faust (Gounod), Butterfly, Anton, La Boheme, Girl of the Golden West, and the first performance on any stage of Schumann's Faust. In company with artists from the Opera and La Scala, he has on each occasion carried off stellar honors. He was scheduled to close the season with L'Amore Dei Tre Re or Andrea Chenier.

Signor Bonelli—the name disguised a leading American baritone—has been having various marked successes in opera here this season.—New York Herald (Paris edition), March 30.

Bonelli, the renowned baritone, who made his triumphal debut on our stage some weeks ago in Pagliacci, appeared yesterday in the part of Valentin. He was absolutely superior in this role—I shall say even more, it would not be possible to be better in it. As a remarkable singer, a clever comedian, endowed with an admirable voice of a timbre ideally pure, Mr. Bonelli was acclaimed throughout the entire hall, and he declaimed with authority the malediction, evincing in the final scene the most brilliant dramatic gifts. . . . (Traviata) The famous singer Bonelli took the part of Georges Germont. Let us say at once that the success of this baritone of "grand style" was considerable and that he shared with Dalla Rizza (La Scala) and Smirnov (the Opéra) a delighted audience. Bonelli acted and sang with as much authority as vocal brilliance the role of the father of Alfred. In the second act he was superb in his display of emotion, diction, and style. Here is a great artist.—Le Petit Monegasque.

Hans Hess

The following, from the Beaumont Enterprise, written by Gladys Harned, speaks for itself:

Hans Hess, the famous cellist, has surely a message to give with his music. The fortunate possessor of one of the finest instruments in the world, and gifted, as only few in this world are gifted, with years of devotion to his art, is master of masters among the contemporary cellists of the day. Prone as we are to judge by what we hear daily and giving all due credit and gratitude for the appreciation which makes us proud of the products of our own locality, we nevertheless have to hear the finest occasionally in order to realize just what music really means. To the musician it is an inspiration; to the music lover it is one of those beauties of life which although he cannot copy, he can absorb and be the better for the experience. Like all true artists, Mr. Hess in building his programs prepared numbers which would appeal to everyone. If one did not care particularly for the stately sonnets of Corelli, or the Lalo concerto, displaying the marvelous technique of the player, there were still those shorter appealing numbers which show perhaps more than any the interpretative powers of the artist. Even without the ability to analyze the form or to distinguish the types of numbers, one could not help but enjoy the veritable magic of the music, that superb melody and heavenly tone which is for everyone who desires to hear and to call his own.

Pauline Cornelys

In a cast which numbered such distinguished artists as Smirnov and Vanni-Marcoux, Pauline Cornelys, American soprano, made her operatic debut at Monte Carlo in Meistofele, winning such commendation as the following from Le Petit Monegasque of Monte Carlo:

What a bewitching Helene the charming Mme. Cornelys has revealed to us in the delightful picture of the enchanted Night of ancient Greece. Mme. Cornelys, who appeared for the first time on our stage, has a delightfully fresh voice of pure timbre and rare charm. She did her most charming part in the duo, with Faust, winning applause, not only as a singer of talent but also as a charming comedienne for her acting which was marked by finesse and intelligence.

Florence Trumbull

The appended press comments speak for themselves:

All Who Love Music Enthusiast Over Trumbull's Concert (caption). . . . Her art was not without a message which reached those not well versed in music as well as those who had been students for years. She carried every one with her from the first. By the end of the first group the entire audience was very enthusiastic. At the close of the program Miss Trumbull was so enthusiastically applauded again and again that she added several numbers.—McAlester News-Capitol, March 11.

Florence Trumbull played with an almost masculine strength, brilliant technic and sympathetic expression.—Oklahoman, Oklahoma City, March 18.

Alfred Fasano

Alfred Fasano has been touring with the Elsie Baker Company, playing solos in such a masterly manner as to call forth the favorable comments of numerous papers wherever he has appeared. In addition to the usual repertory of the concert cellist, he has played a number of his own compositions, among them Satyr Moto, which has proved very popular, and the Serenade of June, which is equally so. Perhaps the best liked of his compositions is his Arioso Appassionata.

Mr. Fasano's rendition of the difficult numbers on the program was received with much appreciation by the audience.—Beaver Valley News, New Brighton, Pa.

He showed his ability as an instrumentalist, by his rendering of difficult selections.—Peekskill Daily Union.

Mr. Fasano is the possessor of a colorful tone and a masterly technic.—Lock Haven (Pa.) Express.

It is rare that we have the pleasure of listening to such an artist as Mr. Fasano.—Marinetti Eagle, Wisc.

His interpretation of Saint-Saens' La Cygne was a masterly presentation, and his other numbers were of equal quality.—Mining Journal, Marquette, Mich.

His ability pleased all present.—Burlington (Iowa) Hawkeye.

His masterful technic and colorful tone-shading on this difficult concert instrument delighted the audience.—Post, Columbia City, Ind.

Alfred Fasano possesses the ability to cause it to sing or talk at will.—Times, Thief River Falls, Minn.

Alfred Fasano delighted the audience and many believe he is a most talented cellist.—Sentinel, Bemidji, Minn.

Mr. Fasano is a brilliant performer upon the cello, with a technique, a sureness and appreciation of tonal values that it is a gift and not an acquired art.—Peoria (Ill.) Star.

An admirable master of his

instrument.—Wausau (Wisc.) Daily Record Herald.

Mr. Fasano performed a Cantilena by Goltzman, which brought out the full deep mellowness and appealing voice of the cello.—Daily Kennebec Journal, Augusta, Me.

Marian Anderson

Marian Anderson an artist-pupil of Giuseppe Boghetti, was eulogized as follows by the New York critics after her recent recital:

Marian Anderson, a young colored contralto, . . . possesses one of the best contralto voices heard in this town in many moons. It is a pure contralto, of even quality, imposing in its freely produced and resonant lower register, which is without the forced opacity so often heard in contraltos, and velvety, in the medium. . . . Her program showed an ambition to do good things. . . . Miss Anderson's voice is a noble one and there is much technical excellence in the singing.—New York Sun, April 26.

A song recital of a promising character was given by Marian Anderson. The singer has a mezzo of volume and strength.—New York Times.

Miss Anderson has a powerful voice, of considerable range, depth and resonance—the true contralto type. . . . She seemed at her best in spirituals arranged by H. T. Burleigh, Deep River and Heav'n, Heav'n, where her singing had a resonant clearness and an expressive simplicity.—New York Herald-Tribune.

Ernest Davis

On April 13, Ernest Davis, tenor, appeared as soloist with the North Adams, Mass., Symphony Orchestra. Commenting upon his singing, the Herald said in part:

Of Mr. Davis' work too much cannot be said. He is a wonderful dramatic tenor, and one immediately gets the impression that he has had experience in opera. His interpretation of all of his numbers showed fine training and intelligence. He sang in a wonderful range. His high B flat notes, which were numerous, rang out as clearly and distinctly as the average tenor's F. . . . His last number on the program was a gripping reading of Celeste Aida, which gave him a fine opportunity. His B flat sustained note at the end almost brought the audience to its feet. Few tenors can make a fine crescendo on this last high note.

Jackson Kinsey

Jackson Kinsey, bass-contralto, won the accompanying encomiums when he appeared April 25 as soloist at the Springfield Festival:

Jackson Kinsey deserves special mention. He has a big, resonant baritone voice which he handles well. He sang in English and such English it was; he proved positively that English when sung properly is a joy to listen to. Every word was distinct and we wondered why some opera company had not snapped up this young singer. He would be a notable addition anywhere.—Springfield Union, April 26.

Mr. Kinsey's enunciation was so very clear that he helped the audience to follow the story of the opera. He has a large voice, well rounded and of pleasing quality. Both by his voice and diction he made his two parts important and delightful.—Springfield News, April 26.

Jackson Kinsey is an artist of superb equipment and a command of enviable vocal style. His tonal production and clear-cut diction with his ability to create an atmosphere about everything he sings won him a great reception. . . . He was recalled for double encores.—Buffalo Courier, April 23.

Mr. Kinsey is gifted with a voice, opulent in power and compass and a magnetic personality. His widely differing numbers were sung with such outpouring of rich tone and versatility of interpretation that he was called upon to contribute several extras before the audience was satisfied. The Gretcheninoff song was notable for its rich tonal qualities and eloquence of expression.—Buffalo Express, April 23.

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KANSAS CITY IS DELIGHTED WITH CLEVELAND ORCHESTRA

John McCormack, Tito Schipa and the Chicago Opera
Enthusiastically Received by Large Audiences

Kansas City, Mo., April 30.—One of the most excellent of the symphony concerts heard this season here was that given by the Cleveland Orchestra under the baton of Nikolai Sokoloff. The orchestra was heard in a special matinee concert for children and an evening program. At night Percy Grainger was the soloist, playing the Grieg A minor piano concerto in his usual masterly fashion. He delighted so much with his brilliant performance that he was recalled many times and generously added five or six solos, several of them being his own compositions. The orchestra played the Leonore overture by Beethoven, the Tchaikowsky Pathetic symphony, the Dance of the Happy Spirits from Orpheus and Eurydice, Grainger's Molly on the Shore and the Year 1812 overture by Tchaikowsky. There was great enthusiasm over the conducting of Sokoloff. All of the interpretations were excellent.

Kansas City has been fortunate indeed this season in hearing fine orchestras. The Kansas City Symphony Orchestra Association has done commendable work for the city along these lines. It not only sponsors our own Little Symphony, which has been having decided success both at home and on tour, but it brings other noted orchestras for our students and music lovers to enjoy. The Minneapolis Orchestra has been here twice this season, the Cleveland once, and the St. Louis Orchestra, under Mr. Ganz, is yet to come.

Crowds attend all of the special children's concerts. The association makes quite a specialty of those, and Kansas City is said to have one of the largest permanent orchestra audiences of children in the United States, as many hundreds of them have their season tickets to all of the concerts and much stress is laid upon it in the public school music work. The Cleveland Orchestra played for them numbers by Wagner, Mozart, Sibelius, Ippolitoff-Ivanhoff and Tchaikowsky. At this afternoon concert Percy Grainger was seen in a box in the hall and some one requested that he give one number to please the children, which he graciously consented to do. The children were so delighted with his playing that they insisted on more and more encores, until Mr. Grainger had almost given them a piano recital. It was an unexpected treat.

JOHN MCCORMACK DELIGHTS LARGE AUDIENCE.

John McCormack came again to Kansas City for the first time in several years, and sang under the Fritschy auspices (Mr. and Mrs. Walter Fritschy) in Convention Hall, on the afternoon of March 30. A large audience greeted him, and he charmed as always with his exquisite voice, his fine interpretations and all that goes to make a McCormack concert a real event. The first part of the program was given to old classics—Scarlati, Bach, Haydn and Schubert. To the Children, by Rachmaninoff, proved popular with the audience; then there was the inevitable group of Irish folk songs, beautifully done and received with enthusiasm. Other numbers deserving of especial mention were The Bitterness of Love, by James Dunn, and Your Eyes, by Edwin Schneider, who accompanied Mr. McCormack. After this Mr. Schneider received his share of the applause with the singer. Throughout the program also the accompaniments of Mr. Schneider were entirely satisfactory. An assisting artist was the young cellist, Lauri Kennedy, who played several solos and was well received.

TITO SCHIPA A POPULAR ARTIST.

After hearing Tito Schipa it is easy to understand why he is one of the popular tenors on the concert platform. His program on March 25 was planned to meet the tastes of any audience and he was generous with encores. One of the outstanding features of his singing is his flawless enunciation in the various languages. Frederick Longas was not only a highly satisfactory accompanist but also a fine soloist. His numbers were mostly Spanish and they were well received.

CHICAGO OPERA IN TWO PERFORMANCES.

Whatever Kansas City may have missed theatrically this season has been made up musically. The outstanding treat was the Chicago Civic Opera Company's performances on March 22—Salome with Mary Garden, Baklanoff and Martin in the afternoon, and Boris Godunoff with incomparable Chaliapin at night. The Kansas City engagement closed a national tour. The operas were beautifully staged and both were attended by audiences of over 4,000. R. D.

Interesting Programs at Fox Theater

A very beautiful overture, played by the Fox Theater Grand Orchestra, marked the program, presented during the week of May 5, at the Fox Theater. The rendition of the famous and beloved William Tell Overture was excellent, with its cello, oboe and flute solos. The orchestra is under the direction of Erno Rapee, with Adolphe S. Kornspan as assistant conductor.

The musical divertissement by Lieutenant Ferdinando and his Havana Orchestra proved popular with the audience.

The feature picture was The Shadow of the East, followed by A Society Sensation, in which Rodolph Valentino appeared.

C. A. J. Parmentier is more than pleasing in his organ solos.

G. M. CURCI

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The 1812 overture by Tchaikowsky was played by the Fox Theater Grand Orchestra (Erno Rapee and Adolphe S. Kornspan conducting) during the week of May 12. This famous composition was made very realistic by the accompanying scenery of a burning city together with the imitation of volleys of artillery. The applause following was enthusiastic.

Jack Denny and his Society Orchestra proved an added attraction. The picture of the week featured Reginald Denny in Sporting Youth.

Kenneth A. Hallett presided at the organ most capably.
M. M. C.

Irene Williams Sails on the Leviathan



IRENE WILLIAMS
as Fiordiligi.

Irene Williams, American soprano, who has risen to the position of artist on merit alone, sailed on the S. S. Leviathan, May 3, to sing in the Mozart Festival in Paris on June 5; she will sing the role of Fiordiligi in the opera, Così Fan Tutte. Miss Williams is an exponent of Adelaide Gescheidt's training.

Miss Gescheidt quotes the following excerpt from a representative newspaper man of Dallas, Tex., who was present at a performance of the opera Così Fan Tutte in which Miss Williams sang: "I regard Irene Williams as one of the most remarkable singers this country has produced. I heard her in Così Fan Tutte in Fort Worth. Were she not well trained she would not be equal to the fatigue of that exacting role."

Walter Damrosch Benefits Old Paris Conservatory Pupils

The Society of the Old Pupils of the Paris Conservatory has benefited to the extent of 27,000 francs, the receipts of Walter Damrosch's initial concert in the Paris Beethoven cycle, April 29, which the American conductor is presenting in the Champs Elysees with the orchestra of the conservatory.

This was made known in an enthusiastic cablegram from Mr. Damrosch to his manager, George Engles. Mr. Damrosch gave the second of the six concerts of the cycle, May 6. The entire proceeds of the series will be devoted by the Society of Old Pupils for a home for aged French musicians.

Philadelphia Treble Clef Club Concert

A varied program, very well rendered, was that given by the Treble Clef Club of Philadelphia, under the direction of Karl Schneider, in the Rose Garden of the Bellevue-Stratford on April 23. One of the features of the program was Hushaby Boat by Nicola Montani, a well known musician of Philadelphia. The Treble Clef Club is a women's chorus, and it does excellent work under Mr. Schneider's direction. The soloists were Dorothy Johnstone Baseler, harpist, and John Richardson, violinist, both of whom were well received in solo numbers. They also accompanied the chorus in some of the numbers.

Bruce Simonds Booking for Next Season

Bruce Simonds is a young American pianist who came into prominence through his first tour in America as soloist

with Vincent d'Indy when this famous French conductor appeared here as guest at the head of most of the principal orchestras throughout the country. Mr. Simonds, who studied for some time with d'Indy in Paris, was then selected as the only soloist for the American tour. Mr. Simonds has scored many successes recently in concert and has been highly commended by the press. Many dates and reengagements are already booked for next season by his manager, Annie Friedberg.

Spalding to Play New Respighi Gregorian Concerto

Albert Spalding, who has been on a concert tour of Europe since April 3, when he opened his present tour at Amsterdam as soloist with the Concertgebouw Orchestra, under the baton of Dr. Karl Muck, was engaged by Sergei Koussevitsky, conductor of the Paris Orchestra, to give the first performance in Paris of the new Respighi Gregorian concerto for violin and orchestra, at the Opera in Paris on May 10.

Negotiations are now under way to have Mr. Spalding play this new work for the first time in New York and Boston with Koussevitsky and the Boston Symphony Orchestra during the coming season.

Two More Successes for Arden

Cecil Arden recently added two more successes to her list of this season—one in Norfolk and the other in Richmond, Va.

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| ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas. Summer Class June 15—July 22, Estes Park, Colorado Rocky Mt., Artist Colony. | CARA MATTHEWS GARRETT, 1319 West Lewis St., San Diego, Cal., June 30. | MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore. April, 1924, and June, 1924. |
| ELIZETTE REED BARLOW, 48 George St., Newbern, N. C., June 2, 1924; Asheville, N. C., July 14, 1924. | GLADYS MARSALIS GLENN, Box 1188, Amarillo, Tex., July 28, 1924. | MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas. Classes: Dallas—June, July; Denver, Colo.—August. |
| MARY E. BRECKISEN, 354 Irving Street, Toledo, Ohio. Normal class, July, 1924. | MRS. T. O. GLOVER, 1825 Gorman Ave., Waco, Texas. | VIRGINIA RYAN, 940 Park Avenue, New York City. |
| MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore. | MRS. TRAVIS S. GRIMLAND, Memphis, Tenn., Normal class, June 17, 1924. For information address 5839 Palo Pinto St., Dallas, Texas. | ISABEL M. TONE, 469 Grand View Street, Los Angeles, Cal. June 23rd, 1924. |
| DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 346 Clinton Ave., Brooklyn, N. Y. | MRS. JULIUS A. BERT JAHN, Dallas Academy of Music, Dallas, Texas. | MRS. S. L. VAN NORT, 2515 Helena St., Houston, Texas. |
| LUVENIA BLALOCK DICKERSON, 327 Herndon Ave., Shreveport, La.; Normal Class June 9. | MAUDELL LITTLEFIELD, Dunning School of Music, 3309 Troost Ave., Kansas City, Mo., June 16—July 21. | MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla. |
| ADDA C. EDDY, 138 W. Sandusky Ave., Bellefontaine, Ohio, May 20, Columbus, Ohio, June 24. | | |

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Dicie Howell Concert Activities

Dicie Howell, who is enjoying a record season which began last October with a southern tour of sixteen concerts, has an unbroken chain of concerts which extend to the eve of her departure for London and Paris August 6.

From Montreal, Canada, as far south as Birmingham, Ala., and from New York as far west as St. Louis, Miss Howell has covered much of the intervening territory. Many of her appearances in the larger cities were reengagements. This season Miss Howell has appeared twice with the Orpheus Club of Cincinnati. April 25 she appeared with the Rutgers College Glee Club in New Brunswick, and sang with the same organization in New York on May 2. She has had recitals in Brooklyn, N. Y., Trenton, N. J., Yonkers and Rome, N. Y., Hamilton and Cincinnati, Ohio, Birmingham, Ala., Winston-Salem, Salisbury, Greensboro and Washington, N. C., and Birmingham, Ala. On April 29 Miss Howell was soloist with the Apollo Club of St. Louis. She was the soprano soloist at the Canandaigua Festival Artists' Night, May 19, and also appeared the following day in Elgar's King Olaf and Mendelssohn's Midsummer Night's Dream. May 26 she will be heard in Goring Thomas' The Swan and the Skylark and a group of songs at the annual concert at Salem College. Miss Howell is booked for additional spring festivals and will again conduct a six weeks' class in vocal study at the Winston-Salem Civic Summer School, to be held at the well known Moravian College. While teaching at her alma mater she will be heard July 1 in a recital at the Winthrop College, Rock Hill, S. C.

After August 1, Miss Howell plans an extended European trip, where she expects to be occupied until November 1. Evelyn Hopper, the well known manager of New York, is booking this artist again for 1924-25 and another splendid season is already in evidence. Of course there will be a number of reengagements.

Fordham University Glee Club Heard

Remarkable improvement has been made by the Fordham University Glee Club since it gave its first concert about a month ago. This club was organized at the beginning of the season and is the youngest of the university glee clubs, but, under the efficient direction of W. Kenneth Bailey, it is already in a position to bear comparison with the best of them. The sixty-three young men who constitute its personnel are energetic, attentive, and intent upon success, and Fordham is to be congratulated upon so excellent a beginning.

At its concert at Aeolian Hall, May 10, this club sang a program of interesting music, with a few pieces of decided difficulty, among them being the Song of the Marching Men, by Henry Hadley; A Plainsman's Song, by Bliss; Memorial Day, by Patterson, and Omnipotence, by Schubert. There were also a number of lighter pieces on the program, especially to be noted being Gartlan's Jaunting Car, which was given at the first concert and repeated by success.

The soloist of the occasion was David Polakoff, violinist, who played two groups, including the fourth Vieuxtemps concerto, displaying finely developed technique, good tone and intonation, and pleasing interpretative instinct. He was excellently accompanied by Mr. Bailey. Incidental solos in the choral numbers were sung by Everett D. McCooey, Ralph Tag and Thomas H. Ryan. Ralph Tag also sang his own setting of Gunga Din. He is a singer and musician of unusual ability. Several of the choral numbers were furnished with organ as well as piano accompaniment, and the organist, Francis J. Gross, Jr., also played a solo number—Boellermann's Suite Gothique. The entire program was received with much enthusiasm by a large audience.

Dubinsky Musical Art Studio Musicale

At a pupils' concert at the Dubinsky Musical Art Studios, Vladimir Dubinsky, director, April 27, a varied program was given by the youngsters. There was a large audience of adults and children; also many prominent musicians, among them Joseph Adler, Boris Levenson, Mischa Mischa-koff, Phada Mintz, Helen Adler, Paolo Martucci, Ignatz Hilsberg and others. It was an excellent affair, the students displaying remarkable training in tonal, rhythmical and shading qualities. There were piano, violin, cello and ensemble numbers. Particular mention, however, is deserved by Sammy Selikowitch (nine years old), Vincent Torrusio, and Fanya Solomonoff, piano; Rose Grossman, violin; and Irvin Tucker, cello, who played the trio number (one movement of a Mendelssohn Trio), which was a feature because of the manner in which it was played. The school is young (started November, 1923), hence it was impossible to prepare solo vocal numbers in such a short time.

Helen Adler sang the aria from Louise (Charpentier), with her brother, Joseph Adler, at the piano. After the concert refreshments were served, which the youngsters particularly enjoyed; it was a lively and interesting gathering. Students who took part were Kate Kanvin, Virginia Levitt, Eddie Wankoff, Philip Erneststein, Elsa Fleisler, Sammy Seilkowich, Rose Grossman, Vincent Torrusio, Michael Torrusio, Fanya Solomonoff and Irvin Tucker. At the piano were Mr. Pressman, Miss Solomonoff, and Vincent Torrusio.

Miss Cathcart Puts Over Another One

Miss Cathcart, founder and president of the Washington Heights Musical Club, put over another one when she invented an "Improvisation Evening" for members of her club. The first experiment in improvisation was made April 15 when Ruth Kemper, violinist, Elliot Griffiths, pianist, and Ruth Barrett, pianist and organist, showed how it is done with such beautiful results that the plan will be regu-



Photo by Mishkin

DICIE HOWELL

larly carried out in the future. Miss Barrett showed how movie organists develop themes, using a theme by Ruth Kemper for her experiment. Miss Kemper gave a free improvisation, Mr. Griffiths developed a theme in the Bach manner. All three artists proved to be adepts in this line of music and their efforts were much applauded.

A. V. Broadhurst to Be Here Several Weeks

A. V. Broadhurst, general manager of the music publishing firm of Enoch & Son, arrived recently on one of his semi-annual trips to his New York office. After staying here for a few days, Mr. Broadhurst left for Canada where the firm also has large offices. Upon his return he expects to remain in New York for several weeks.

The catalogue of Enoch & Son is internationally known, and the business has developed so rapidly in the States since opening the New York office that a year ago larger quarters were necessary. Within the last few months additional filing cases and shelving have been built in order to supply the demand for the Enoch edition.

Mr. Broadhurst, during the three years since he has had his own office, has made it a point to publish several compositions each year from leading American composers. The spring issues from this house have been unusually interesting, particularly some choral numbers which will be reviewed in an early issue of the MUSICAL COURIER.

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IGOR STRAVINSKY'S VISIT THE CLOU OF BARCELONA SEASON

German, Russian and Czech Opera at the Liceo—Coates and Weingartner Conduct

COATES AND WEINGARTNER

Barcelona, Spain, April 15.—The clou of the musical season just closing has without a doubt been the visit of Igor Stravinsky, who came for the first time to conduct his own works in Spain. The three concerts which he directed in Barcelona greatly increased the number of his admirers, of whom there already were a great many, for the public rose to the occasion with extraordinary eagerness.

Some of his works, it is true, such as the Chant du Rossignol (symphonic version) rather seemed to take the audience aback, but others aroused real enthusiasm by virtue of their vigor, originality and remarkable orchestration. The best proof of Stravinsky's success is the fact that he will return to conduct, among other things, the *Sacre du Printemps* and the *Histoire du Soldat*, both of which will be heard next season in connection with a season by the Russian Ballet of M. Diaghileff.

CZECH OPERA IN SPAIN

The one novel feature of our opera season has been the visit of the Czech-Slovak National Opera, which toured the country with the financial assistance of the Czech government. It must be admitted that in respect of artists and general ensemble, this company was much inferior to the German and Russian companies that have visited us, no individual member being worthy of special note. The repertoire was limited to the two best known operas of the Bohemian school, namely Dvorák's *Rusalka* and Smetana's *Bartered Bride* and neither of them elicited great enthusiasm here.

FRENCH ARTISTS VISIT COLOGNE

Marya Freund Scores Genuine Success with Modern Works

Cologne, April 25.—A number of French musicians have paid a visit to Cologne as the emissaries of an organized propaganda for French art, especially of the present day. Most successful among them was Mme. Marya Freund, who sang not only modern French songs, but also the song cycle *Die Längenden Gärten* of Arnold Schönberg, whose "prophetic" she has been called since her Pierrot Lunaire interpretations in Europe and America. She sang these difficult songs abounding in "free" attacks, without instrumental support in the matter of pitch, astonishingly well.

Mme. Freund also presented for the first time in Germany two scenes from the symphonic drama, *Socrates*, by Erik Satie. This is "stylized music," using only a few intervallic successions, which are constantly repeated. Thus the death of Socrates is symbolized by numbers of sequential fourths. Some songs by Manuel de Falla—folk songs in a piquant, sophisticated setting, not heard here before, were especially effective and had to be repeated.

PARIS AND VIENNA

A Parisian pianist, J. Benoist-Méchin, and Schönberg's pupil and exponent, Steuermann, combined forces in the performance of works by Milhaud, Stravinsky and Schönberg. The latter's new suite for piano, op. 25, played by Steuermann, was somewhat of a sensation, for Schönberg uses the old forms of minuet and gigue, and showed that his dissonant horizontal style accords better with these forms than, for instance, Debussy's impressionism, as he applies it in the *Hommage à Rameau*. "New Wine in Old Bottles" would be an appropriate title for these latest emanations of Schönberg's muse.

Milhaud's *Le Boeuf sur le toit*, a "movie" symphony, and Stravinsky's *Scare*, arranged for piano, four hands, were played by the Parisian and Viennese pianists together, and their success was great, though the audience not large. People in these parts are still "diffident" about things French!

DR. HERMANN UNGER.

Karolyn Wells Bassett to Concertize

Seldom does a young person display two such distinct musical talents as Karolyn Wells Bassett. Diminutive, piquant and alluring as to appearance, one would scarcely think, to look at her, that her songs had appeared for several seasons on the programs of many distinguished artists. But Miss Bassett was not content with this one medium of expression; she had other surprises in store for her public. Singularly gifted from childhood as a musician, her creative talent soon became expressed through composition, and in humming over some of her own melodies she discovered that she possessed a voice which she quietly began to develop without publicity and with characteristic seriousness.

At one of the recent concerts given by the American Association of Music Lovers at Carnegie Hall, Miss Bassett, who appeared as guest artist, came for the first time before the New York public as a singer. She admits that this debut was made a year earlier than she had planned, but in spite of that she created such a favorable impression that decided interest has been manifested in her singing career.

During the winter Miss Bassett was engaged four times at Briar Cliff Lodge, Briar Cliff Manor, New York; she sang for the Woman's Club in Derby, Conn.; also at the Sleepy Hollow Club, Scarborough; the Harvey School, Hawthorn, N. Y., and gave two recitals at Palm Beach and three at St. Augustine, Fla. A Southern tour has already been arranged for next season, which will include many other Florida cities.

On May 8, Miss Bassett sang for the Thursday Musical Club of New York City in a joint recital with Felix Salmond, cellist. On May 3 she appeared again at Briar Cliff Lodge; on May 5, during Music Week, American Composers' Night at WOR, Miss Bassett broadcasted from this station an entire program of her own compositions. Miss Bassett's recitals next season will be directed by the American Artists' Management, and the future seems very bright for this promising young artist.

Kelvin and Pupils in Recital

Charles Kelvin, the English tenor, who settled in New York about two years ago, gave a concert at Rumford Hall on May 5 with three of his leading pupils, Sylvia Saletan, Firth Lee and Lola Baker Voigtlander, the latter of whom has an attractive soprano voice and sings particularly well.

The Russian season, which came first this year, was directed by Albert Coates, who gave the impression of being an experienced and energetic musician profoundly acquainted with the style and the works of the Russian school. He conducted Boris Godounoff, Prince Igor and Kovanchina and with them has left a pleasant memory both of himself and the works.

Felix Weingartner, who paid his third visit to Spain this season, was known to us only as a symphonic conductor. He proved equal to his fame, however, in his production of *Tristan and Isolde* and *Die Walküre*, his neat and precise interpretation of the score being altogether noteworthy. Following his operatic engagement he was retained by the management of the Liceo for a series of symphony concerts.

ALMA SIMPSON, AMERICAN SOPRANO, WINS HIGH PRAISE

Among foreign singers recently appearing here Alma Simpson, the American soprano, made us acquainted with some very interesting songs by English and American composers, such as Cyril Scott, Bryceson Trehearne, H. T. Burleigh and Macfayden. She showed herself to be an excellent interpreter of this kind of music, having a good voice, fine diction and delicacy of expression. These qualities, in addition to her handsome presence, earned her the unstinted acknowledgment of her Spanish audience.

T. ORTS CLIMENT.

Mr. Kelvin himself contributed two groups of songs, making a particular hit with Monckton's *Nini, Ninette, Ninon*. Gordon Hampson played the accompaniments and two groups of solos. The evening ended with a duet, *Bonheur's The Battle Eve*, effectively given by Mr. Kelvin and Firth Lee, baritone.

Alice Gentle Still Filling Engagements

During the season just ended Alice Gentle has sung twenty-four performances of *Carmen*, not to mention a lesser number of *Tosca*, *La Forza del Dentino*, *Cavalleria Rusticana*, *Aida*, etc., as guest artist both with the San Carlo Opera Company and with the Chicago Opera.

Miss Gentle had unusual success recently with the San Carlo Opera in Chicago, when in one week she sang *Amneris* in *Aida*, then *Tosca*, and *Carmen* on the next Sunday night. These operatic performances were followed up immediately afterwards by Miss Gentle's singing the soprano role in *Stabat Mater* with the Apollo Club of that city, a thing that she has wanted to do for years. This was, therefore, the first time that she had ever sung the oratorio, and her success fully justified her ambition.

Following her appearance this season as soloist with the Minneapolis Symphony Orchestra, Miss Gentle was immediately re-engaged for an appearance next January and was also offered a contract for soloist with the orchestra on the spring tour of 1925.

Miss Gentle will sing four guest performances in Baltimore with the De Feo Opera Company, appearing in *Tosca*, *Carmen*, as *Azucena* in *Trovatore*, and *Amneris* in *Aida*, ranging from the contralto to dramatic soprano roles. Following that she will go to California for some operatic performances.

Miss Gentle's success in her own country has been very gratifying, and she is one singer who contends that she did not find it necessary to go to Europe for experience before she was received by the music lovers of her own country.

BACH FESTIVAL IN AIX-LA-CHAPELLE DRAWS EASTER CROWDS

B Minor Mass and St. John's Passion the Principal Features

Aix-la-Chapelle, April 21.—It has become the custom in the Rhinlands to celebrate Easter with a performance of works by Bach. Dr. Peter Raabe, the musical director of this city, who has recently recovered from a serious illness, broadened this year's celebration into a Bach Festival. The festival opened with the B minor Mass and closed with the *Passion According to St. John*. Between the two there were some excellent performances of Bach's instrumental music, including the fifth Brandenburg concerto, the C major concerto for three pianos, and the D minor partita for violin alone.

The soloists, selected from the best available, were a feature of the performance of the Mass, the soprano being Eva Bruhn, wife of the Krupp manager, who has been imprisoned by the French, and the contralto Maria Philippi. The large chorus came up to the finest Rhinish traditions, and Dr. Raabe succeeded in combining it with the orchestra to a homogenous whole. In the *Passion* he brought out the dramatic intensity of the choruses, and the Crucify Him was a terrific expression of hate. Among the soloists in this work the Berlin baritone, Hermann Schey, distinguished himself especially.

Although Dr. Raabe is known as a disciple of Liszt, being the curator of the Liszt Museum in Weimar and the editor of the master's posthumous works, he proved his versatility by doing full justice to the Bach style. There was plenty of enthusiasm over this successful assertion of Aix-la-Chapelle as a music center of real importance—the western outpost of German musical art. DR. HERMANN UNGER.

Cincinnati Conservatory Pupil in Piano Recital

May Estel Forbes, pupil of Frederick Shailer Evans of the artist faculty of the Cincinnati Conservatory of Music, gave a remarkably artistic piano recital. Particularly well did she play the Bach chromatic fantasia and fugue, her nimble fingers bringing into relief the themes which gradually were woven into the brilliant climax of this delightful composition. Miss Forbes excels in technic and interpretation, bringing to each of her numbers an understanding of the composer's mood and meaning that quite captivated her audience.

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THE BOYHOOD OF EDWARD A. MacDOWELL, A REVIEW OF ABBIE FARWELL BROWN'S BOOK

Abbie Farwell Brown has written a book called *The Boyhood of Edward MacDowell* (Frederick A. Stokes Co., \$2.00). This book is something more than a book. It is a labor of love. Written throughout in the simplest of English, it is a moving story of this great, gentle man. There are occasional passages which make the eyes suspiciously moist, not for anything sad, but for the sheer beauty and sympathy of the incidents described and the way in which they are described. The book, to be sure, is devoted principally to the boyhood of Edward MacDowell, though it takes him from his birth in a little Quaker household on Clinton Street, New York, December 18, 1861, right through to his death. There are touching words descriptive of his burial in midwinter on a hilltop in little Peterborough.

On the beautiful day in mid-winter when MacDowell was laid to rest among the hills that he loved, the snow lay deep over the ground, as it used to lie when he went out into the woods to feed the birds. The villagers followed up the hill in a long procession to the quiet spot where his grave was to be. Not a sound was heard while the composer lay in the white costume he had always worn in his later days. The most beautiful figure he was amid the white snow, with a look on his face mystical and strange, as if he were gazing his last on a world which he had found and which he had left so lonely.

Suddenly, out of the whiteness a little bird flew down, perched on the side of the open casket, and began trilling sweetly. It cheer like a miracle. All the gathered people fell on their knees overcome with the wonder, as if it had been a message.

Perhaps nothing can give a better idea of the book than to quote a few passages here and there. The winter of 1864-65 Edward was three years old and he and his mother, his brother and his cousin Charles went to visit Grandfather MacDowell on his farm near Washingtonville, N. Y., where he had what, as Miss Brown says, was probably his first music lesson. She describes the incident as follows:

It was in the winter time of 1864-5, the last year of the Civil War, a cold and frosty morning, when Charles MacDowell arrived at his grandfather's house. The tempting smell of grandmother's fried potatoes came through the kitchen doorway and made him very hungry. And while the three children waited for the appetizing breakfast to be ready, Edward's mother stood the little boys up in a row and gave them a music lesson. She taught them one of the war-songs that everybody in the North was humming, "In my prison cell I sit, thinking, Mother dear, of you," with its stirring, well-marked chorus, "Ramp, tramp, tramp, the boys are marching. Cheer up, Comrades! They will come, they will come!" She explained to the little boys that the Comrades were Union soldiers shut up in a Southern prison. Then she marched the trio round and round the room, making them step to the lively tune they were singing, and keeping time with the clapping of her hands, for there was no piano in the house.

There is the amusing incident of the MacDowell boys, strictly against regulations, catching fish in the Central Park Lake. (Think of that!) And then, when Edward was about eight, comes the first teacher, a Señor Juan Buitrago, native of Bogota in Colombia. He lived with the MacDowells and taught Edward the piano. Grandfather did not approve of it. "Music," said he. "Music! Will thee make a miserable musician of that boy? He ought to be learning some useful work. Music is not work. The only musician who works is the hand-organ man with a monkey. He at least turns a crank for his money!" But Edward's mother was a woman with a mind of her own—and Edward studied the piano.

That Edward was not unlike other boys is evident from the following incident:

An old lady came one day to call on Madame MacDowell. Hearing the sound of a piano in the drawing room she supposed of course it was the boy practising. To be sure, they were very strange sounds which she heard, more like the banging of a bad child who cared only about making a noise. This surprised her, for already Edward's musical gift was talked about in the neighborhood. But when the old lady entered the room itself she was still more shocked. There was Edward lying flat on his stomach on the carpet, reading from a new and entrancing book; completely deaf to the dreadful sound which his brother Walter was making on the piano. For it was Walter who was doing the practising in Edward's hour. He had been bribed! Edward had given him two pennies to play on the piano and make a sufficiently continuous noise to catch the family ears, while he himself went on with his too-absorbing story.

Fascinating is the introduction of Teresa Carreño into the little circle. She, a fellow South American, was a warm friend of Edward's teacher, Buitrago, and took a great interest in little Edward, volunteering to give him an occasional lesson herself.

Sometimes he did not play his lesson as well as his fair teacher thought he should. Then, instead of scolding him—she kissed him! It was the fear of her caresses that made Edward work hard. Edward had been particularly lazy one day, playing his studies so badly that Madame not only threatened him with the above dire punishment, but proceeded to carry out her threat. Edward was too quick for her, however. He darted out of the room, down the stairs and out of the front door into the street, with his teacher at his heels. She chased him quite around the city block and back into the house again, doubtless to the great edification of the neighborhood. But though she was young and quick, she could not catch him that time.

FIRST TRIP ABROAD.

Edward was by no means a mollycoddle. When he was about ten years old he won a pistol as a prize in a public shooting gallery, bringing it home quite to the amazement of his parents. He liked baseball, too, but dared not play it much on account of the danger to his hands. When he was twelve years old his mother decided to take him abroad. They visited Ireland, whence came his paternal ancestors, and France, attaching themselves, peculiarly enough, to a Cook party because of their ignorance of things European. They went to London, too, across to Belgium, into Germany, where Edward was to spend so much time later, and on into Switzerland.

When he was fifteen years old it was decided that he should go abroad to stay and study seriously. In April, 1876, he went over. The first year was spent in Paris, where he studied with Marmontel, then head of the piano department of the Paris Conservatoire. Edward had a decided talent for drawing, as is proved by illustrations of this book, most of them from Edward's own pencil. For a moment it seemed as if he might give up music for painting. A French friend called the attention of an artist famous in that day, Carolus Duran, to some work of MacDowell's. Duran was much impressed with it and volunteered to teach him, but it was decided that he should keep on with his music.

Edward became a regularly enrolled student at the Conservatoire and among his fellow-pupils was Claude Debussy, though there is no record that they became at all friendly with each other. For two years he worked hard at the Conservatoire. Then, in 1878, hearing Nicholas Rubinstein playing a concerto at one of the concerts in connection with the Paris Exposition of that year, he deter-

mined to go to Germany. The Stuttgart Conservatory there proved too pedantic for him and he finally turned up at Frankfurt, where Raff was head of the Conservatory. Raff took great interest in the boy in contrast to Von Bülow, who, when MacDowell was proposed to him as a pupil, said it would be a silly thing for him to "waste time on an American boy"—which throws an illuminating ray on the character of Von Bülow. Carl Heymann, famous piano virtuoso in that day and instructor at the Frankfurt Conservatory, took a great interest in the boy and was his principal teacher for the piano. Miss Brown goes on to tell with equal sympathy and understanding of his meeting with Marion Nevins; of their long relationship as master and pupil and of their marriage later on. This review, however, has already become rather lengthy, so it will be concluded with reference to but one other incident.

MacDowell's real introduction to the musical world, both as composer and pianist, was at Zurich, on July 11, 1882, at the annual conference of the General Society of German Musicians, when, on recommendation of Liszt, he played his own First Piano Suite and made a great success with it. Here is the interesting story of MacDowell's visit to Liszt:

How the modest young American got up courage to take his "piece" under his arm and go with it to the Master, is hard to understand. But he did. He made the journey to Weimar, where Goethe had once lived, and inquired the way to the house of Liszt, which everyone knew; the house which is now the Liszt Museum. But on reaching the house MacDowell had an attack of stage-fright and was afraid to enter. He sat down on a bench outside the door and waited for courage. He saw young men and women coming and going, persons who looked curiously at the handsome youth with the roll of manuscript, but made him no friendly sign. Finally he got up a little more courage, and crept into the vestibule, where again he sat down, awkwardly wondering what he was to do next. But he was saved a long wait. Someone told Liszt that a boy was waiting in the vestibule with a roll of music, looking half frightened to death. Evidently this aroused the sympathetic curiosity of the great man.

Presently down came Liszt himself, to investigate this stranger within his gates. Edward recognized him at once from his pictures, this grand old Abbé with the snowy locks and piercing eyes. (He made a clever sketch of the master a little later, which he declared "looks like him though not well drawn.") Liszt spoke to MacDowell kindly, asking what he wanted. His sympathetic voice and manner immediately put MacDowell at his ease. He told his errand and presented the letter from Raff. After reading this Liszt glanced keenly at the young man and cordially invited him to follow to the salon, where he was pleased to say he would hear MacDowell play the concerto.

Edward had arranged the piece for two pianos. Eugen d'Albert, a young musician who was among the crowd in Liszt's rooms at the time, and who later became a famous pianist, agreed to play the accompaniment if the composer himself would play the solo instrument. MacDowell was too frightened and nervous to do his best. But Liszt heard the piece attentively, and when they had finished he praised the performance highly.

"You must bestir yourself," he warned d'Albert, "if you do not want to be outdone by our young American!"

How true Liszt's words were. D'Albert has written a great deal, but, as a composer he is not to be compared with Edward MacDowell. Good Joachim Raff himself, who loved the young American, was another prophet. The news that MacDowell was to play his own composition before the General Society of German Musicians, pleased him almost as much as it did Edward.

"I knew it must come," said he to MacDowell. "Your music will be played when mine is forgotten."

H. O. O.



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CHARLOTTE LUND BELIEVES AMERICANS WOULD ENJOY OPERA BETTER IF THEY UNDERSTOOD IT

Charlotte Lund, who, with her assistant, N. Val Peavey, presented a unique and delightful program with songs and stories of operas at the Twentieth Century Club in Buffalo, April 9, is as charming a woman as she is a talented artist.

I interviewed Miss Lund just before her recital, and unlike so many artists who impress you at once with the fact that they are temperamental, she graciously and patiently told me of her work and of herself.

Miss Lund presented her program at eleven o'clock to a gathering of critical and intellectual women, who immediately caught up the spirit of the artists, and appreciated their efforts, perhaps as much as they seemed to enjoy their own performance.

Miss Lund, with Mr. Peavey, first presented the story and some of the music from Mascagni's opera, *L'Amico Fritz*; then came the music from *La Bohème*, followed by Mephistopheles (Boito). Miss Lund has just enough of a sense of humor to present her program in such a way as to be a real delight, and not at all wearing, as we are often wont to find opera.

"But," Miss Lund says, "Americans do not enjoy opera because they do not understand it. My message is to acquaint my audiences with opera so that when they go to hear it, it will be familiar to them. Most people go to the opera simply because it is fashionable, not because they really enjoy it. And you know what a time women have getting their husbands to go!"

Miss Lund explained: "I point out various themes and motives, and sing the principal solos and the duets of the operas with Mr. Peavey, and my message is that of pointing out the sheer enjoyment in opera when you understand it. I particularly take the operas of the Metropolitan and Chi-

cago opera companies, and review them, and so prepare the opera-going public to appreciate them better."

Miss Lund is an American of English and Norwegian parentage, and has spent considerable time in opera in Europe; she has also written stories of the operas, arranged in such a way as to be readable and understood by everyone. These have been accepted by many music lovers of New York, Philadelphia and Brooklyn, and Miss Lund expects that soon they will reach every educational board in the United States. The stories in this form are most practical as libretti, and Miss Lund told of their being used at the Civic opera house in Chicago, at a recent performance, by practically the entire audience.

To come back to her recital, the music, sometimes lilting, sometimes passionate and eager, again quiet and rambling, swept through the Grecian music-room of the club with its high columns and its friezes, like a magic gust of wind; the audience was caught quite completely in its charm.

Fedora, and the sad plight of this Russian maid, proved a forceful and inspiring thing of melody, sung in Miss Lund's clear, mellow soprano. Mr. Peavey assisted admirably. His voice adapted itself very well to hers, and with several solos, he quite completely won the hearts of his fair listeners.

The artists also presented the Meditation and the Oasis duet from *Thais*, the story and the dance song from *Habanera*, with its tragedy, *Roi de Lahore*, and *Cavalleria Rusticana*, which with its sweeping, vibrant music closed the program.

"I want to teach the young people as well as the older generation to appreciate and understand opera," Miss Lund said afterward; "you know, we should begin early to love art."

E. N. S.

Eleanora Duse and Alice Nielsen

One who deeply felt the death of Eleanora Duse was Alice Nielsen, who at one time sang in London at the same theater where Duse was playing. She became her warm personal friend and visited her in her villa in Italy. It was an unusual season in which, since Duse played every other evening, an opera fitting into the Duse repertory was given on the alternating night. Miss Nielsen sang the prima donna roles in the operas of her repertory. For instance, when Mme. Duse would play *Camille* one evening, it would be followed by *Traviata*, the operatic version of the same play, the next evening. Other operas in the repertory were *L'Amico Fritz*, *Don Pasquale* and *Rigoletto*. Miss Nielsen had some intimate personal recollections of Duse and D'Annunzio, some of which were printed in a story by Prosper Buranelli in the Sunday World Magazine of April 27:

"D'Annunzio made her feel old. With a ceaseless inference in his speech and attitude he forced a palsy sense of age upon her when she was really in the very flower of her genius and beauty. To me she seemed the more youthful and joyous of the two.

"I remember one evening at her villa in Florence. D'Annunzio was sitting in a big, throne-like chair (he always affected the pontifical) at the head of the table. Duse was at his right; myself at his left. He was holding forth about women, and expressed the opinion that all women after forty should be chloroformed, as by then they had lost all attraction for men and therefore were, according to his warped viewpoint, useless. With my American background and training, I could not restrain myself from laughing aloud at this preposterous idea. Mme. Duse turned a reproachful face toward me and said: 'You must not laugh when the great maestro gives his opinion.'

"The man seemed to glory in hurting women. The last time I saw D'Annunzio and Duse together was at my house in D'Anzio, where I was giving a musicale. A young and very beautiful Russian matron was there. D'Annunzio immediately turned his attention upon her. He flirted with her, spoke his usual flowery gallantries. Duse sat in a corner on a hassock (she always loved to sit near the floor, on a footstool, a cushion or a low chair). She was watching D'Annunzio's every move with sad but unapproachful eyes, with a Madonna-like expression on her face."

Golde Artist-Pupils in Forefront

A number of pupils of Walter Golde, the well known vocal coach of New York City, have met with unusual success both in opera as well as concert. Mr. Golde is most gratified with the results obtained in his presentation of general principles of workmanship which have proven so useful to the singers who have acquired knowledge of them. The effect is at once most obvious when utilized in the projection of a musical number, whether operatic, concert or even a ballad.

Kathryn Meisle, now become a well-known and well-liked contralto, met with enormous success during the past season with the Chicago Opera, where she has been singing big roles. The press was unanimously of the opinion that Miss Meisle's debut as Erda in *Siegfried* had not been equaled since Mme. Schumann-Heink's debut in the same role. She is now under contract with the Victor Talking Machine Company. Colin O'More has become the star tenor of the San Carlo Opera special company. His success was the outstanding feature of the season. Mr. O'More makes Aeolian-Vocalion records. When he is not busy singing opera he is booked for many concert engagements. Another of Mr. Golde's successful pupils is Leone Kruse, now in Germany dividing her time in filling operatic engagements at Munich, Ulm, Dresden, Berlin and Breslau. Astrid Fjelde, Norwegian dramatic soprano, will give her first recital in New York at Aeolian Hall on November 6. Prior to this appearance she will sing thirteen weeks of concerts during the summer. A brilliant future is predicted for this fine artist.

A Great Convenience for Pianists

In these days of intense activity, everyone is more or less interested in securing time-saving inventions. One that is well "worth while" is the Virgil portable four-octave practice keyboard for pianists and piano students. These little instruments are neat and compact, with keys identical in size with Steinway piano keys, while the weight of touch may be varied from two to twelve ounces on a key. Through its use fingers will be accustomed to play equally well on pianos with either a light or heavy touch. The

ager, M. H. Hanson. As a result he has decided to honor the American composer by accepting the work for performance by his orchestra during the next season. At the same time Mr. Judson was asked to engage Leo Ornstein to perform the solo part of the concerto.

Summer School of Church Music

The tenth annual meeting of the Summer School of Church Music will be held at Wellesley College, Wellesley, Mass., from June 23 to July 3. In recognition of the tenth anniversary of the founding of the school, a noteworthy program has been arranged. Dr. Healey Willan, the vice-principal of the Toronto Conservatory of Music, will have charge of the work in plain song and its accompaniment. He will also give a course of improvisation. Lewis A. Wadlow, of St. Mark's Church, Philadelphia, will give a demonstration course—boy choir training. Prof. Ivan T. Gorokhoff, of Smith College, recently conductor of the Russian Cathedral of St. Nicholas, New York, will conduct the conference chorus and will give a special class for conductors. Dean Wallace Goodrich, of the New England Conservatory, will present the general subject of the Mission of Music in the Church. Eleanor C. Gregory, of the Church Music Society, England, will give a session on Music in Worship, being the report of the commission appointed by the Archbishop of Canterbury and York, of which Miss Gregory is a member. Richard G. Appel, of the Boston Public Library, will discuss liturgical organ repertory and sidelights on the hymnal. There will be organ recitals by the instructors and others.

For additional information apply to Miss M. DeC. Ward, 415 Beacon street, Boston, Mass.

English Opera Company Engages Estelle Liebling Pupil

Devora Nadworney has been engaged to sing leading contralto roles with the English Grand Opera Company, which has been formed for the purpose of presenting Wagner opera in English next fall.

Ethel Wright to Sing in Costume

Ethel Wright, contralto, will give a recital for the Woman's Club of West Pittston, Pa., on May 27. Her program will include American Indian songs sung in costume and classic songs and arias.

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MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCOANS OVERFLOW HALL TO HEAR GALLI-CURCI

Four Performances Given of The Hound of Heaven—Jeanne Gordon's Concert Postponed—Balokovic Plays—Convention Held in Berkeley—Notes

San Francisco, Cal., May 2.—For the first time in two years, Amelita Galli-Curci appeared in recital in this city, attracting to her concert about 9,000 people. Every seat of the huge Auditorium was occupied by enthusiastic admirers of her matchless art, and this audience gave ample evidence of having enjoyed her delightful program and generously given encores. Mme. Galli-Curci's program was for the most part a familiar one, including the Shadow Dance from Dinorah, Nina by Pergolesi, and the usual Spanish and French songs. The quality of the singer's voice was exceedingly luscious and beautiful, and she sang with her usual grace of style and unflinching musicianship. Emanuel Berenguer, flutist, and Homer Samuels, pianist, were the assisting artists. The Galli-Curci recital was under the management of Selby C. Oppenheimer.

THE HOUND OF HEAVEN.

Under the auspices of the Dominican Fathers of St. Dominic's Church, Natale Carosio's dramatization of Francis Thompson's ode, The Hound of Heaven, set to music by Humphrey J. Stewart, had four splendid performances in the Civic Auditorium. The poem was given a pantomimic interpretation with ballet dancing and pageant, chorus and solo singing. Dr. Stewart, composer, directed Giulio Minetti's Symphony Orchestra and Benjamin S. Moore was at the console of the great organ. The soloists were four of our leading resident artists—Charles Bulotti, tenor; Flora Howell Bruner, soprano; Lillian Birmingham, contralto, and Charles Lloyd, basso. The work itself, though called a music drama, is constructed along the oratorio lines, and Dr. Stewart has succeeded in writing some beautiful melodies both for the soloists and chorus.

GORDON'S CONCERT POSTPONED.

As a result of injuries sustained in an automobile accident, Jeanne Gordon, contralto of the Metropolitan Opera Company, was forced to cancel her recital here, which was scheduled to bring the Alice Seckels Matinee Musicales to a brilliant culmination. Just as soon as Miss Gordon, who is at present under the care of a local physician, has recovered sufficiently, another date for her concert will be announced. However, rather than disappoint her subscribers completely, Miss Seckels engaged Myrtle Claire Donnelly, soprano; Zlatko Balokovic, violinist, and Guy Bevier Williams, pianist, to fill the date left open by Miss Gordon's mishap. These three left nothing to be desired from the artistic point of view, and pleased an audience of discriminate music lovers.

BALOKOVIC GIVES RECITAL.

An artist who came to San Francisco unheralded, but who succeeded in creating a veritable sensation, was Zlatko Balokovic, the young Croatian Yugoslav violinist. Mr. Balokovic impresses one with his fine technique and beautiful singing tone. His playing is at all times polished, and his interpretations thoroughly poetic and tinged with emotional glow. It is quite evident that Mr. Balokovic created a furore, and were he to give another recital there is not the slightest doubt but that a larger though certainly not a more enthusiastic audience would greet him.

STATE FEDERATION OF MUSIC CLUBS' CONVENTION.

Lillian Birmingham, president of the State Federation of Music Clubs, prepared programs and entertainments of a distinguished character for the sixth annual Convention of Music Clubs, which was held at the Hotel Claremont, Berkeley, on April 28, 29 and 30. One hundred and twenty clubs with 60,000 members were represented at this convention, making it one of the most brilliant and noteworthy events in the history of the organization. The guests of honor were Mrs. John F. Lyons, of Fort Worth, Tex., president, and Mrs. Cecil Frankel, of Los Angeles, first vice-president of the National Federation of Music Clubs. Apart from the business details, which included the election of officers for the ensuing year, many diversified forms of amusement

were enjoyed by the visitors and some excellent musical programs rendered by California's foremost artists. Lillian Birmingham was unanimously re-elected president of the Federation for the forthcoming two years.

NOTES.

Rose Relda Cailleau, a San Francisco soprano and teacher, presented a number of her pupils in a recital which took place before a large audience gathered in the Gold Room of the Palace Hotel. It was an interesting affair for the reason that Mme. Cailleau has under her guidance several voices of promise, and the program was representative of the best in vocal literature. Those participating were Sue Thorne, Corinne Keefer, Buella Masteron, Caroline Brue-ner, Martin O'Brien, Mrs. I. G. Van Sicklen and Mrs. Warren Haughwout.

Rose Florence, mezzo-soprano and vocal teacher, introduced several of her advanced pupils over the KPO radio recently.

Edouard Deru, the distinguished Belgian violin virtuoso returned from the East after scoring a number of artistic triumphs in several music centers. Mr. Deru has been engaged by the San Francisco Conservatory of Music, where he will head the violin department, having several assistants to co-operate with him in this tremendous undertaking.

Alfred Hurtgen, the distinguished musical director and teacher of piano, who recently arrived here from Europe, has decided to remain in San Francisco and has opened a most attractive studio. Mr. Hurtgen will become a valued member of the bay cities' musical colony.

Lenore Cohrone, a former pupil of Homer Henley, singer and teacher of this city, is scoring a number of triumphs in opera abroad. The many friends who are following Miss Cohrone's career with interest are delighted to learn of her successes.

Alexandre Murray, violin pupil of Giuseppe Jollain, assisted by Edilberto G. Anderson, baritone, gave an enjoyable concert before a large and enthusiastic audience. Each artist was heartily appreciated. C. H. A.

PORTLAND'S APOLLO CLUB PRESENTS JEANNE GORDON

Gabrilowitsch Plays with Orchestra—First Annual Northwest Intercollegiate Glee Club Contest—Oregon State F. of M. C. Holds One Day Session—Notes

Portland, Ore., May 8.—The Portland Symphony Orchestra, at its concert at the Civic Auditorium on May 7, was heard in Tchaikowsky's fourth symphony, delightfully played. On this memorable occasion the orchestra had the assistance of Ossip Gabrilowitsch, pianist, who, under the baton of Carl Denton, featured Schumann's concerto in A minor. Needless to say, Gabrilowitsch played superbly and won a triumph. There was a large audience.

Mrs. M. Donald Spencer, manager of the orchestra, has booked the following soloists for the season of 1924-25: Percy Grainger, Mieczyslaw Munz, Alfred Cortot, pianists; Royal Dadmun, baritone; Florence Easton, soprano, and Georges Enesco, violinist.

APOLLO CLUB CONCERT

On May 6 the Apollo Club, in its third program of the season, sang O Peaceful Night (German) and the Battle Hymn of the Monks (Bruch), both given a capella. There were also choral works by Arthur Foote, Deems Taylor, King Protheroe, Henry Hadley and others. William H. Boyer, director, had his men well in hand and scored decisively. This time the club presented Jeanne Gordon, contralto. Miss Gordon, who thrilled the large audience, sang two arias from Carmen (Bizet) and My Love Is a Muleteer by Emilie Frances Bauer, of New York and Portland. The accompanists were Guy Bevier Williams, Edgar E. Coursen and William C. McCulloch, pianists, and Ralph W. Hoyt, organist. This fine concert was held at the Civic Auditorium.

GLEE CLUB CONTEST

Six male choruses took part in the First Annual Northwest Intercollegiate Glee Club Contest which was given

at the Civic Auditorium on April 28. First Honors went to the Washington State College Glee Club of Pullman, Wash., F. C. Butterfield, director. The Willamette University Glee Club of Salem, Ore., E. W. Hobson, director, received honorable mention. Other participants were the Oregon Agricultural College Glee Club, William Frederic Gaskins, director; University of Oregon Glee Club, John Stark Evans, director, Pacific University Glee Club, C. W. Lawrence, director, and the University of Idaho Glee Club, Edwin Orlo Bangs, director. The prize song, Henschel's Morning Hymn, was repeated by the combined clubs, William H. Boyer directing. The judges were Mrs. E. C. Peets, president of the MacDowell Club, of Portland; Carl Denton, conductor of the Portland Symphony Orchestra, and John W. Tood, president of the Rotary Club, Vancouver, Wash. It is planned to make the contest an annual event.

MUSIC CLUBS HOLD SESSION

With Lillian Jeffreys Petri, president, in the chair, the Oregon State Federation of Music Clubs held a one-day session at the Portland Hotel on May 2. Speeches were made by Mrs. John F. Lyons, president of the National Federation of Music Clubs, who came to Portland to discuss plans for the National Convention to be held here in June 1925; Frederick W. Goodrich, dean of the Oregon Chapter of the American Guild of Organists; David Scheetz Craig, editor of Music and Musicians; J. Ross Fargo, Kathryn Crysler Street, Mrs. R. L. Kimberley, Mrs. William Frederic Gaskins, Evelyn McClusky, Mrs. Charles E. Heinline and B. F. Irvine. The convention, which was a decided success, closed with a banquet.

NOTES

Parish Williams, baritone, gave a successful recital for the benefit of the Rose Festival, May 3.

Lucien E. Becker, organist, and Leah Leaska, soprano, were heard at Reed College, May 4. J. R. O.

Cornish School Scholarship Festival

The closing acts of the second annual Scholarship Festival of the Cornish School, which has just been brought to a successful end, were a dance divertissement and ballet, under the direction of Marta Courtney, distinguished pupil of Anna Pavlova, and three one-act plays under the management of Burton W. James, his first production away from New York.

A feature of the dancing was the interpretation of music, classical and modern, by such composers as Grieg, Tchaikowsky, Schumann, Strauss, Berlioz, Auber, Chopin, Ilinsky and Ponchielli. A string orchestra under the direction of Kathleen Jordan, a promising pupil of Maurice Leplat, piano and organ, added greatly to the charm of the whole performance. The costuming and stage setting were the work of the school. A ballet in one act, The Doll House, was strikingly successful not only because of the technic of the dancers but also because of the art of the costuming.

The drama took well. In Housman's The Queen: God Bless Her, Margaret E. A. Crawford, of the faculty of the school, was convincing since she managed actually to assume the aura of the famous sovereign in taking the part of Victoria the Great. As Disraeli, Burton James showed himself in the first rank as an impersonator. In another one-act play, 'Op-o'-Me-Thumb, by Fenn and Pryce, as Horace Greensmith he evinced his great versatility in his reading of a cockney character. In the same play a pupil, Ora Mae Wilson, as Op-o'-Me-Thumb, gave evidence of latent possibilities as a character actress. In the third play, The Man of Destiny, by Bernard Shaw, Albert Lovejoy, assuming as Napoleon the title role, justified his position as head of the dramatic department of the University of Washington.

Nikola Zan to Go to Portland

At the end of this month Nikola Zan, baritone and vocal teacher of New York, will leave for the Coast, where he has been asked to conduct a three months' class in voice training in Portland, Ore. Mr. Zan has numerous relatives in Portland and lived there for many years, so undoubtedly he not only will have a very profitable summer with a large class, which has been promised him, but will also find it an ideal summer home. Mr. Zan has many interesting pupils in his New York studio, among them Marjorie Meyer, who made her debut in recital recently and received flattering notices from the critics regarding her ability as a singer.

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MARINUZZI SCORES AS COMPOSER AND CONDUCTOR IN ROME

Much Italian Music, Old and New—Schönberg Conducts His Pierrot Lunaire—American Pianists and Singers Appear

Rome, April 15.—The great event at the Augusteo since the phenomenal success of Perosi's Resurrection (which had to be repeated no less than four times) has been the appearance of Gino Marinuzzi, familiar to Americans from his former connection with the Chicago Opera, both as conductor and composer. In both capacities his success here was unusual. His performances of Beethoven's third and fourth symphonies, conducted in two successive concerts, were indeed magnificent, other numbers of programs such as Debussy's Rondes de Printemps, Glinka's Kamarinskaya and Rossini's Siege of Corinth (composed at the age of twenty-eight) had the interest of the unusual.

Marinuzzi's own contributions were an Elegy and a suite of Sicilian Impressions, the former a vibrant, emotional page of music, beginning with broken lamentations, soft and suppressed, rising little by little to highest degrees of passionate lyricism. The orchestra is rich, modern but always within the bounds of beauty. Of the Sicilian Impressions, a study in musical folklore, the first two movements are the happiest, the other two being too long and out of keeping with the simplicity of the beautiful folk-songs upon which they are based. Marinuzzi also figured on the program as the transcriber of an Adagio by Francesco Geminiani (1667-1762), which has preserved all its freshness and charm.

TRANSCRIBING OLD MUSIC

The arrangement of old Italian instrumental music is, indeed, a constant phenomenon in the present period of the Italian musical renaissance. Molinari, at a St. Cecilia concert with small orchestra, conducted an exquisite Vivaldi concerto entitled The Four Seasons, delicately transcribed by himself. At the same concert, Zuccarini, the concert master of the occasion, played an elaboration by Mario Corti of a Largo by Veracini. The most attractive feature of this wonderfully interesting concert of old Italian music, however, was the exquisite singing of Scarlatti's Violets, an air from Pergolesi's Olympiade, and another from Cimarosa's Vergine del Sole, by Laura Pasini, a former pupil of the Santa Cecilia, who has already won renown throughout Italy, having sung the Queen of the Night in the Magic Flute under Toscanini in Milan.

So Italian music—old and new—is in the ascendant here, and the result is often delightful and stimulating. At the last concert of the Amici della Musica we heard Boccherini's famous quintet for guitar and string quartet, also two new compositions by Fuggero de Angelis, a sonnet of Dante and a Poem for voice, cello and piano, which rather missed their effect by reason of the poor singing. And at the concert of the excellent Pro Arte Quartet, of Brussels, we heard a Vivaldi concerto for strings, as well as Malipiero's now popular Rispetti e Strambotti. The Debussy Quartet and Glazounoff's four "Novels," op. 10, were also rendered with perfect ensemble and a combination of sweetness and vigor rarely encountered in a string quartet.

PIERROT LUNAIRE BEWILDERS ITALIANS.

The Pro Arte Quartet also participated in the first performance here of Schönberg's Pierrot Lunaire, first in the St. Cecilia Academy, where the audience could evidently

not be convinced that this is music at all. At the second performance, in the Sala Sgambati, an assembly of partisans helped the work to an apparent success. At both performances Schönberg himself conducted and Erika Wagner of Vienna did the declamation. There is much shaking of heads in Rome over the weird and sometimes hideous sounds and the queer sing-speaking which characterize this curious example of modernity. At Naples, where the ensemble gave an earlier performance, the reception was even decidedly worse.

AMERICAN PIANIST WINS FAVOR.

Among the solo artists, pianists have as usual been in the majority. Of those appearing recently, a young American, Hyman Rovinsky, was perhaps one of the most impressive. He plays with such variety of color, with such a clear incisive touch, such formidable strength and yet with such caressing tones that he was a pleasant surprise to the intellectual public which gathered to hear him. The Brahms Ballade, op. 10, and Chopin Ballade, op. 47, were both played in perfect style, as was the Scarlatti Pastorale and Capriccio. The Franck Prelude, Chorale and Fugue was splendidly interpreted, reaching a sonority rarely achieved. Scriabin's sonata, op. 53, an unsympathetic composition, frightfully difficult, was beautifully played, and also Casella's two funny compositions, Contrasts, graceful and ungraceful respectively. The concert ended with Prokofieff's March from his opera, L'Amour des Trois Oranges. Mr. Rovinsky may be satisfied with his success, for he was called again and again to give encores, and the most flattering remarks were overheard in the audience.

Another new pianist, Leopold Münzer, played Bach, Chopin, Bartok, Debussy and Liszt with considerable success, and Maria Bianco Lanzi, a delightful artist, was heard in a varied selection of the usual pianistic repertory. Alfredo Casella is very active just now with the popular concerts at the Rome University, which take place every Saturday morning. He is assisted by such artists as Cassado, the cellist, and Ghita Lenart, soprano.

SINGERS, INCLUDING AMERICANS.

A number of American names also figure on the list of recent singers. William Berry, baritone, whose voice unfortunately lacks timbre, Patrick Keelan of the American Embassy, and Mme. Jane Fraisher, contralto, who exhibited a lovely voice and good schooling. An Italian singer and composer, Tajani Mattone, gave a recital of her own works which reveal genuine talent and please the audience.

A PERGOLESI RESTORATION.

The craze for Italian revivals was responsible for the exhumation of an obscure comic opera by Pergolesi, Livietta e Tracollo, at the Liceo Theater. Despite its silly libretto the work had a great success, for the music is delightful in its simplicity and expressiveness. It was restored by Mario Cotogni. One of his pupils, Bianca de Noha, sang the soprano part, supported by Pellegrini, baritone, of the Costanzi. G. G. Gianolio, composer of a number of beautiful songs, directed the orchestra. DOLLY PATTISON.

Society for the Publication of American Music

The Society for the Publication of American Music will receive, not later than October 15, 1924, original compositions by American citizens for submission to its advisory board for recommendation for publication in its sixth season of 1924-1925.

The compositions must be submitted under assumed names or devices, with the actual names and addresses of the writers in a sealed envelope on which is written the assumed name or device.

Each manuscript must be accompanied with adequate postage for its return as "first class matter," otherwise it will not be sent back after the examination.

The number of works submitted by any one composer cannot exceed two.

The manuscripts to be submitted must be in the custody of the society's secretary not later than October 15, 1924. It is understood that if any of these requirements is not complied with, the society will be at liberty to return the submitted manuscript without examination.

The society gives consideration only to chamber music. It cannot consider orchestral works, short solo pieces of any kind, or songs, unless the latter are written for a group of instruments accompanying the voice. The society, in choosing for publication, lays stress on the musical merit of the work submitted; it places no restriction on the number or combination of instruments used for chamber work.

The society selects the compositions for publication with care and only after examinations have been made by its advisory committee. It is self-evident however, that the works submitted must be of suitable character, interest and distinction. Those that disappoint because of mediocrity will not be accepted.

Should the society fail to receive compositions meeting its standards, publication will be omitted for a season in the hope that another year will bring better works. In this attitude the administration is confident that it has the support of the members.

The society has faith in the growing importance of America's younger composers, and feels sure that any lack of available compositions will be but temporary.

The society therefore looks forward to the reception in the coming autumn, of compositions of vital interest and competent musicianship which can be published with satisfaction to its members.

For the board of directors,

WILLIAM BURNET TUTHILL,
Secretary.

185 Madison Avenue, New York.

The following are the issues of the Society for the Publication of American Music: First season, 1919-1920, Daniel Gregory Mason's sonata for clarinet and piano, op. 14; Alois Reiser's quartet for strings, op. 19; second season, 1920-1921, Henry Holden Huss' quartet for strings, op. 31; Leo Sowerby's quartet for strings, Serenade; third season, 1921-1922, David Stanley Smith's quartet for strings, op. 46; Tadeusz Iarecki's quartet for strings, No.

3, fourth season, 1922-1923, William Clifford Heilman's piano trio, op. 7; Ch. M. Loeffler's Memorial Quartet; Daniel Gregory Mason's Three Pieces for Quartet, flute and harp, op. 13; Fifth season, 1923-24, David Stanley Smith's sonata for violin and piano, op. 51; Albert Stoessel's sonata for two violins and piano, D major.

Goldenberg Pupils in Recital

Albert A. Goldenberg, well known New York violin pedagogue and preparatory teacher to Prof. Leopold Auer, presented two artist pupils in recital on Sunday afternoon, May 4, in the Academy of Music, Brooklyn. The two young artists in question were Julian Lazarus and Nathan Radoff. Irma Frisch, another of Mr. Goldenberg's artist pupils scheduled to appear, was prevented from being present owing to illness.

Young Lazarus opened the program with a brilliant performance of the Faust Fantasia, Sarasate, and a group of smaller numbers comprising The Air on the G String, Bach; Rondino, Beethoven-Kreisler, and Serenade Espagnole, Chaminade-Kreisler. His playing revealed thorough training not only in technical development, tonal coloring and intonation, but in musicianship as well. He was rewarded by receiving much well deserved applause. Nathan Radoff, who has been heard at Mr. Goldenberg's concerts on numerous occasions, again surprised the audience by his artistic performance. He opened with two Wieniawski numbers, Ballade and Concerto No. II, and also played a group containing Slavonic Dance, No. II, Dvorak-Kreisler; Turkish March, Beethoven-Auer (which had to be repeated); Mazurka, Zarzycki; The Butterfly, Davenport-Engberg; Dance Villagoise, Dmitresco-Vidas, as well as Sarasate's Introduction and Tarantella. At the end of the program he was obliged to add several encores. Young Radoff possesses a technic which enables him to overcome the most difficult passages with apparent ease. His tone is one of rare purity, his intonation reliable and his interpretations mature.

Mr. Goldenberg, who trained these young artists exclusively, is entitled to especial praise. The accompanists were Josef Wolmann for Nathan Radoff, and Irving Frisch for Julian Lazarus.

Marjorie Squires on Making Sacrifices

"No musician ever accomplished anything without making sacrifices," says Marjorie Squires, the popular contralto. "Even though it may not be necessary perhaps to do without the more material comforts and necessities of life, one must give up many interests; sacrifice many pleasures to one's work and be glad to do it, for everyone has just so much time and energy to make a good or bad use of or to waste entirely. The world is full of people who do their work well enough to get by; beyond that one must make original efforts and do original thinking, which takes double the effort of simply acquiring knowledge that is ready at hand. A singer must make up her mind to give up much, but the reward is worth the sacrifice. At least I think so."

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FOREIGN NEWS IN BRIEF

MUNICH'S "ROYAL" INTENDANT

Munich, April 25.—Clemens v. Franckenstein, the former Royal Intendant of the Munich Opera, has been appointed to his former position as successor to Dr. Zeiss, recently deceased. Franckenstein is the only operatic manager of the monarchistic régime to be reappointed since the revolution, and it is significant that this appointment should take place in Bavaria, which is said to be a monarchy again in all but its name. Franckenstein has the reputation of being a very able impresario, and an intelligent connoisseur of music. He has himself composed three or four operas which have been produced, and a number of songs.

P. R.

STRAUSS' CLEOPATRA TO BE GAY

Berlin, April 25.—Richard Strauss, on his recent visit here, confided to his intimates that the composition of his newest opera, Cleopatra, is nearing completion. The text, which tackles the subject from the humorous side, is by Hugo von Hofmannsthal.

C. S.

LEIPSIK CONSERVATORY GROWING SMALLER

Leipzig, April 23.—The directorate of the world-famous Leipzig Conservatory has been obliged to dismiss twenty-five per cent. of its teaching staff because of the reduced number of students. Instead of the pre-war average of 800 and more there are now barely 500 students, despite the fact that tuition fees are lower than before the war. The almost total absence of foreigners is one of the chief causes of the trouble.

A.

GERMAN OPERA SINGERS IN LONDON

London, April 20.—The singers for the German opera season at Covent Garden include Mmes. Gota Ljungberg, of the Royal Opera, Stockholm (Sieglinde, Brünnhilde, Salome); Helene Jung, of the Dresden Opera (Erda Waltraute, etc.); Frieder Leider, of the Berlin Opera (Brünnhilde, Isolde); Gertrud Kappel (Brünnhilde, Isolde); Ernestine Faerber-Strasser, of the Munich Opera (Brangaene, etc.); Maria Olszewska, of the Vienna Opera (Brangaene, Herodias); Lotte Lehmann, of the Vienna Opera (Ariadne, Feldmarschallin); Delia Reinhardt, of the Metropolitan (Octavian); Elizabeth Schumann, of the Vienna Opera (Sophia, Composer in Ariadne); Maria Ivogün (Zerbinetta in Ariadne); and Messrs. Jacques Urlus (Tristan, Siegmund); Nicolas Reinfeld of the Munich Opera (Siegfried), Walter Kirchhoff (Loge), Albert Reiss (Mime), Friedrich Schorr of the Metropolitan (Wotan, Kurwenal), Eduard Habich, of the Berlin Opera (Alberich, Fafnir); Nicolas Zec, of the Berlin Opera (Hagen, Hunding), Paul Bender (Marke), Richard Mayr, of the Vienna Opera (Ochs von Lerchenau), Hermann Marowsky (Melot, etc.), Albert Fischer-Niemann of the Vienna Opera (Bachus in Ariadne). A number of English singers, including Nellie Jaffray, Margaret Duff, Edith Furnedged and Evelyn Arden, are cast for minor roles, and it is rumored that Florence Austral, hitherto connected with the British National Opera, who is a protégée of the Grand Opera Syndicate, will appear at least once as Brünnhilde. Some of the foreign singers, such as Mayr, Ivogün, Reiss, are specialists in the roles for which they are chosen, and special curiosity attaches to Mme. Ljungberg, who is said to be an extraordinary Wagnerian heroine. The conductors are Bruno Walter (for the Ring, Tristan and Rosenkavalier), and Karl Alwin of the Vienna Opera for Tristan and the Strauss opera.

C. S.

HAARKLOU ORATORIO HEARD IN CHRISTIANIA.

Christiania, April 20.—The St. Cecilia Society of Christiania, in honor of Johannes Haarklou, dean of Scandinavian composers, performed his Creation of Mankind, an oratorio in three parts. The work, published in Leipzig in 1923, is based upon one of the finest modern Norse poems, by Wergeland; its composition shows great wealth of atmospheric imagination, absolute command of form, and a rich polyphonic choral style. Leif Halvorsen conducted the performance, which, in the presence of the King and Queen, aroused great enthusiasm.

ance, which, in the presence of the King and Queen, aroused great enthusiasm.

N.

RICHARD NORTHCOTT APPOINTED ARCHIVIST TO COVENT GARDEN.

London, April 20.—With the resumption of operatic activity the Royal Opera Syndicate has appointed Richard Northcott, the well known collector and writer on opera, author of Opera Chatter and other works, to be the official archivist of Covent Garden. Besides keeping and editing the historic and present-day records of the famous opera house and supervising the literary portions of the programs, Mr. Northcott plans to establish an opera museum similar to those of the Paris Opéra and La Scala, in which the mementoes of the past will be placed on public view. There will be letters and portraits of famous artists, old playbills, valuable curios and Mr. Northcott's own famous collection of medals. These treasures will be exhibited in the foyer and added to from time to time. Mr. Northcott, whose permanent office is in the opera house itself, has given some interviews to the London papers, as the result of which various offers of donations and loans have already come in. It will be remembered that Mr. Northcott married Alys Lorraine, the American singer.

C. S.

12,506 ENTRIES FOR GLASGOW COMPETITIVE FESTIVAL.

Glasgow, April 19.—The fourteenth Glasgow Musical Festival opens in St. Andrew's Hall, Glasgow, on Saturday next, and continues for a fortnight. Individual competitors this year number 12,506, an increase of more than 500 over last year's entry, and the highest recorded in the history of the festival. Choirs will complete from all over the kingdom, from Inverness in the north to Carlisle and Stourbridge in the south, and also from Belfast.

Among new features of the festival this year are a class for full orchestras, which has attracted seven entries; a class for Scots folk dancing, for which there are thirty-nine entries, and one for children's singing games, with twenty-one entries.

The adjudicators include Sir H. Walford Davies and St. John Ervine.

P. R.

MEDIEVAL MUSIC FESTIVAL IN ENGLAND THIS SUMMER.

London, April 22.—A festival is to be held in Glastonbury in August next of musical and dramatic works which have been influenced by medieval thought and ideas, including Rutland Boughton's setting of The Round Table (based on the old Arthurian legends), upon which the composer is now at work, and Lawrence Housman's Six Little Plays of St. Francis, with incidental music by Boughton.

G. C.

BERLIN "FRIENDS OF MUSIC" RESUME ACTIVITY.

Berlin, April 18.—The Berlin Society of the Friends of Music, which suspended activity during the war, has decided to resume, planning an important series of orchestral and choral concerts for next season. The conductorship of the society, held successively by Oscar Fried, Fritz Steinbach and Ernst Wendel, has been placed in the hands of Dr. Heinz Unger, who has made an enviable name for himself since the war as an exponent of Mahler and other moderns, as well as an interpreter of the oldest classics. Unger is the conductor of the St. Cecilia Choir, which will be officially connected with the society hereafter. The orchestra will be the Berlin Philharmonic. Among the works to be performed next season are Ernest Bloch's two psalms for contralto and orchestra; Schönberg's à cappella chorus, Peace on Earth; Delius' Mass of Life; Mahler's second and ninth symphonies, and orchestral works by Debussy, Stravinsky, Moussorgsky, and Schönberg. There will also be a program devoted to Mozart and Dittersdorf, and one to Beethoven. Distinguished soloists are announced to participate.

C. S.

BACH SOCIETY FOUNDED IN COMPOSER'S BIRTHPLACE.

Eisenach, Germany, April 16.—With the foundation of a Bach Society by Conrad Freijse, the new curator of the Bach Museum here, the composer's birthplace has at last taken a definite step towards the cultivation of his music and a worthy Bach cult. The principal object of the society will be the holding of annual Bach Festivals and the celebration of the master's birthday. The recent birthday (March 21) was celebrated by a Bach service in the church, the singing of the choristers (of whom Bach himself was

HOW THEY LOOKED THEN—



PERCY RECTOR STEPHENS.

When he was sixteen years old, the now well known vocal teacher was studying with L. A. Phelps of Chicago, and already engaged as bass soloist at Trinity Church. This picture was taken at that time, just after he made his first appearance in the Chicago Opera House as soloist with Luder's Symphony Orchestra. (Robinson & Roe Co. photo)

one in his youth) in the streets, a special public view of the birth house, and celebrations in the schools. More recently still the Passion According to St. John was beautifully performed on the two hundredth anniversary of the first performance.

M. U.

MASSSED CHOIRS AT OPENING OF BRITISH EMPIRE EXHIBITION.

London, April 25.—Massed choirs of 3,000 voices under Sir Edward Elgar, supported by the bands of the Brigade of Guards numbering 300 players, greeted the arrival of His Majesty, the King, to open the British Empire Exhibition. The singers represented choirs from the Chapel Royal, St. James, St. George's Chapel, Windsor, Westminster Abbey, St. Paul's Cathedral, Southwark Cathedral, Westminster Abbey Special Choir, and others. The music included Elgar's It Comes from the Misty Ages and his Land of Hope and Glory.

G. C.

CORTOT AND LAMOND ACCLAIMED AT VIENNA

Vienna, April 24.—Two great pianists beloved in America made their re-entry at Vienna last week after an absence of more than ten years, Alfred Cortot and Frederic Lamond. Cortot's concert was a solemn event sponsored and

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attended by the members of the French Embassy of Vienna. Both he and Lamond were enthusiastically received by large audiences. P. B.

MAHLER'S WIDOW ALSO A COMPOSER

Vienna, April 21.—Alma Maria Mahler, widow of Gustav Mahler, has re-entered the field of musical activity after an interval of several years. A volume of new songs composed by Frau Mahler has just been issued by a Viennese publishing firm. P. B.

JERITZA'S FEDORA FOR VIENNA STAATSOPER

Vienna, April 23.—Giordano's Fedora will shortly be produced by the Vienna Staatsoper, under Schalk, for the sake of Maria Jeritza, who will sing the title role, with Alfred Piccaver in the tenor part, alternating with Carl Fischer-Niemann, the Staatsoper's second American tenor. The performance will be in Italian language throughout. P. B.

INNOVATION IN ENGLISH SCHOOLROOMS

London, April 28.—Music lessons by wireless have been arranged for in over seventy schools by Sir Walford Davies in conjunction with the London County Council. The experiment is proving to be very successful. G. C.

NEW WORKS FOR BRITISH NATIONAL OPERA

London, May 5.—The British National Opera Company is giving a season of opera in English at His Majesty's Theatre, opening on June 5 with The Magic Flute, produced by Nigel Playfair. An important novelty in the repertory is a two-act opera by Dr. Ralph Vaughan-Williams, entitled Hugh the Drover (first performance anywhere) while they are also giving the first London performance of another British opera, Sir Alexander Mackenzie's St. John's Eve. It is probable that Albert Coates will conduct some of the operas during the London season. G. C.

ENGLISH OPERA COMPANY TO VISIT SOUTH AFRICA

London, May 5.—The Opera and Shakespearean companies of the "Old Vic" Theatre are to visit South Africa in 1927 during alterations and repairs which will necessitate the closing of the historic house for six months. A number of first class theaters have already been promised and the manageress, Lillian Bayliss, is visiting South Africa this summer to complete necessary arrangements. The degree of M.A. honoris causa has just been conferred on this energetic lady by Oxford University. G. C.

Elizabeth K. Patterson Offers Summer Scholarships

Elizabeth Kelso Patterson offers two free vocal scholarships, for the summer term; hearings by appointment. Her musicale-tea of May 10 brought out four singers, namely, Estelle Leask, Elaine Sauvage, Nan Moloney and Frankie

Holland, who were heard in songs and arias by Mozart, Weckerlin, Carew, Reger, Haydn, Fourdrain and others.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

SCHOOL OF CHURCH MUSIC

"Is there not a society or school of church music that holds meetings sometimes in the summer? I have not seen any mention of it this year, indeed not for two years past and would like to know if it is still in existence. I know there was a class for the study of church music and would be glad to learn any particulars you can give me."

There is a Summer School of Church Music and the tenth annual session opens at Wellesley College on June 23, ending July 3, a special program having been arranged. Dr. Healey Willan, vice president of the Toronto Conservatory of Music, will have charge of the work in plain song and its accompaniment. He will also give a course in improvisation. Lewis A. Wadsworth, of St. Mark's Church, Philadelphia, will give a demonstration course—boy choir training. Prof. Ivan T. Gorokhoff, of Smith College, late conductor of music in the Russian Cathedral of St. Nicholas, New York, who will conduct the conference chorus, will have a special class for conductors. Dean Wallace Goodrich, of the New England Conservatory, is to have charge of the subject of the mission of music in the church. A report of the commission appointed by the Archbishop of Canterbury and York is in charge of Miss E. C. Gregory. Side lights on the hymnal and liturgical organ repertory by Mr. Appel, of the Boston Public Library, is another feature. The session ought to be of great interest.

ABOUT RACHMANINOFF

"Our club has been studying the lives of modern composers, and we have been quite fortunate in securing information about these excepting that in regard to Serge Rachmaninoff, we find only the meagerest information. Will your Information Department kindly advise us if he is married, if so her name. Has he any family or brother or sister? What is his hobby, etc.? It has been impossible to procure this information about him, though one learns much of the life of Paderewski and others."

Rachmaninoff is married and has two daughters. His wife's maiden name was Natalie Satin. Like the composer, she is Russian. Their oldest daughter recently graduated from Barnard College, Columbia University, winning the highest honors in her class. As far as known he has no brothers or sisters. His hobby is said to be collecting certified box office statements.

BOOK OF SONGS

"For the past three months I have been trying to obtain, through the local dealers of sheet music, a book of four songs by Gerritt Smith, dedicated to Francis Fisher Powers, the chief song of which is his Slumber Song. I am wondering if you could help me in my search for the book, as I do not know the name of the publishers. I might add that I never miss a publication of the Musical Courier, in which I find lots of valuable information. Thanking you in advance."

G. Schirmer, Inc., 3 East 43rd Street, New York City, informs us that they have a book of five songs by Gerritt Smith, in which a Slumber Song appears. So if you will write to them you may obtain what you are looking for.

Strenuous Two Weeks for Althouse

Paul Althouse recently returned to New York after singing seven times in twelve days in the States of Kansas, Iowa, Nebraska and both Carolinas. At Lindsborg, Kans., the indefatigable tenor with Arthur Middleton gave a recital in the afternoon and the two artists appeared the evening of the same day as soloists in The Messiah. He returned to New York the day before his appearance with the New York Mozart Club on April 29.

Again May Peterson's Personality Is Felt

The following is reproduced from an Amarillo, Tex., daily paper, without comment: "An Amarillo man who met May Peterson yesterday for the first time and had a few minutes' chat with her, declares that she has the most charming personality of any woman he ever met. And the man made the statement in the presence of his wife!"

Vreeland on Singing in Foreign Languages

An interesting reason for singing in foreign languages is one advanced by Jeannette Vreeland. The popular soprano declares that "It is a great aid to developing the voice all around, because of the contrasting phonetic character of different languages."

Francis Rogers Sings at Yale

A song recital was given by Francis Rogers, with Mrs. Henry Laurens at the piano, at Sprague Memorial Hall, Yale University, on Tuesday, May 6.

SUMMY'S CORNER

Various program needs may be satisfied in the following

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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

Peg o' My Dreams, in which Suzanne Keener has the leading role, has moved from Jolson's Theater to the Imperial Theater.

Waring's Pennsylvanians, an orchestra of twelve former students of Pennsylvania State College, started a week's engagement at the Strand last Sunday.

An extended tour of the country has been arranged for William A. Brady's production of Leah Kleschna.

Two Sam Fox publications were used on the program at the Capitol Theater during the week of May 4. For the feature picture, The Rejected Woman, the ballad, Eleanor, was used as the love theme, and in a scene where a pianist broadcasted a popular number the orchestra played the fox trot melody, Hurdy Gurdy Blues.

PLAIN JANE

A prize fight in a musical comedy is indeed a novelty, but that is just what happens in Plain Jane, which opened at the New Amsterdam Theater on Monday evening of last week. The bout takes place in the second act, and the two rounds shown are most realistic, arousing the audience to great enthusiasm. Another novelty is the use of "sky writing," so frequently seen in New York recently in the advertising of cigarettes. In the musical comedy, however, the "sky writing," accompanied by the noise of an imaginary aeroplane, is used to advertise Plain Jane, the rag doll from which the play gets its name. Aside from these novelties, there is nothing-out-of-the-ordinary in the unfolding of the story, for there is the usual burlesque on the Englishman, not to mention the Frenchman and the negro. However, Plain Jane is excellent entertainment, for there is plenty of exceptionally fine dancing, the music is tuneful and has many "hits," and the combination of colors throughout the performance is a real treat for the eye. There also are some genuine bits of humor, emanating from the most part from Kid McGuire (Joe Laurie, Jr.), who styles himself P.T.T.T.R., which means Physical Trainer to the Rich. The part of Jane, the originator of the rag doll and the Cinderella of the story, is played by Lorraine Manville. Jay Gould enacts the role of the "rich man's son."

ALGLALA PREMIERE, MAY 23

Alglala, the new American opera composed by Francisco B. de Leone, to a libretto by Cecil Fanning, baritone, will have its premiere at Akron, Ohio, on May 23 and 24. Three performances will be given under the auspices of various local city organizations. The cast includes Edward Johnson, tenor; Mabel Garrison, soprano; Cecil Fanning, baritone, and Francis J. Sadler, bass. The Cleveland Opera Chorus also will take part. The premiere of this opera promises to be of unusual interest. The score is published by G. Schirmer, Inc.

ROSITA HEARD AT STATE THEATER

One of the headliners at the State Theater recently was Senorita Albertina, in a very elaborate and colorful act entitled Dreamy Spain. The story is featuring Rosita, the Spanish love ballad published by Sam Fox Company, and is accompanied by a five piece stringed orchestra. All in beautiful Spanish costumes they create an effective picture. She sings the number with dash and vivacity and has been unusually praised for her act.

THE RIVOLI

The program at the Rivoli last week was headed by the overture, On the Steppes of Central Asia, played by the orchestra under the direction of Iryin Talbot and Emanuel Baer. This preceded an illustrated narrative by Horace D. Ashton called Into the Sahara. Mr. Ashton recently had crossed the Sahara, and his remarks about the trip were not only very instructive but also most interesting. There were some especially remarkable motion pictures of a sandstorm.

The principal musical number included Little Sorele's Lamb, sung by Miriam Lax, soprano; Mother Machree, sung by Adrian Da Silva, tenor; Sometime I Feel Like a Motherless Child, sung by Jean Booth, contralto; and Sweet and Low, sung by Ruth Urban, soprano. The settings for these songs were very artistic.

The feature picture was Between Friends, the cast for which included Lou Tellegen, Anna Q. Nilsson, Norman Kerry, Alice Calhoun and others. While this motion picture was interesting enough, on the evening the writer attended the performance the audience appeared to be more interested in the comedy, which was a Hal Roach presentation of The Dippy-Do-Dads. These comedies are entirely acted by animals, most of them monkeys, and it is truly remarkable what they can be trained to do. It was highly amusing to watch the facial expressions of the monkeys in this picture, three of them representing a policeman, his

sweetheart and her brother, a murderer. The program also contained the Rivoli Pictorial.

THE CAPITOL

The program at the Capitol last week opened with the seldom heard Rimsky-Korsakoff Capriccio Espagnol. For the first performance on Thursday evening, Conductor Mendoza had charge of the orchestra, and a very comprehensive reading of the work was given, the number proving most effective. The prologue to the feature picture consisted of a Spanish dance by Doris Niles with Ormandy playing the violin solo. As usual, Miss Niles was the personification of grace, and the intelligence she displays in her dancing is always noticeable. She is a lovely artist and has a large following at the Capitol. A theme taken from the feature picture was enlarged upon by Martha Wilchenski of the Capitol staff, a very clever young woman who occasionally supplies the lyrics and other poetical material for the Capitol programs. She wrote a poem around the feature film, and Cosmo Bellew recited the lines effectively. This prologue made a fade-away into the title of the picture, Thy Name Is Woman, a Fred Niblo production, in which Novarro and Barbara La Marr were featured. The picture is one that appeals to the romanticism of young people, a love story that apparently attracts the multitude. Owing to the length of the picture there were no other numbers on the program except some incidental music between the two performances by Mauro-Cottone, the chief organist.

THE RIALTO

One of the delightful features of the program at the Rialto last week was a dance divertissement to the strains of Nola, the pianologue published by the Sam Fox Publishing Company. Two ballet toe dancers, Lorelie Kendler and Nella Hillhouse, gave a very original interpretive dance to the accompaniment of the new fox trot version of Nola which was played in real lively tempo by the orchestra. This musical feature met with spontaneous applause.

The remainder of the program at this theater last week was the same as that of the preceding week, with the exception of Riesenfeld's Classical Jazz, which was an arrangement of Someone Loves You After All.

THE STRAND

An excellent feature picture was shown at the Strand last week entitled Why Men Leave Home, with Lewis Stone, Helene Chadwick and Mary Carr. This is the story of the happiness of a couple on their honeymoon and the boredom displayed on the part of the husband after a year has elapsed. Following a divorce and the second but very short marriage of the husband, the couple are remarried and the honeymoon begins all over again, this time to last "for always." Why Men Leave Home is a well acted photoplay full of humorous touches. The attractive program which surrounded the

I SEE THAT—

The Chicago Civic Opera Company's deficit for the season 1923-24 was \$326,759.

Edwin H. Lemare's post as organist at the Memorial Auditorium in Chattanooga will not interfere with his recital engagements.

Irene Williams has sailed for Europe to sing in the Mozart Festival in Paris.

Devora Nadworney, pupil of Estelle Liebling, has been engaged for the English Grand Opera Company.

Jacques Gordon will hold a master class at the American Conservatory in Chicago this summer.

The Elliott Street School in Newark, N. J., is equipped with a large pipe organ.

Israel Vichnin is booked for recitals in Vienna and Berlin.

Charles Olmstead Bassett, operatic tenor, died on May 1.

Laurie Merrill has given sixty concerts this season.

Teplitz-Schönau (Czechoslovakia) is said to have one of the finest municipal opera houses in Central Europe.

Italy will soon be dancing to the strains of Broadway jazz hits, if the plans of Paul Specht materialize.

Pietro A. Yon will conduct a master course in organ playing and composition in Italy.

Lillian Croxton is spending the month of May at Hot Springs, Va.

Romualdo Sapiro is in favor of abolishing the cadenza.

Louis A. Hirsch, well known composer of light opera, died on May 13.

The Society for the Publication of American Music is receiving manuscripts for publication in 1924-25.

The Wurlitzers will erect an organ in Roosevelt Memorial Park costing \$150,000.

A. V. Broadhurst, general manager of Enoch & Son, will be in New York for several weeks.

Josephine Lucchese has made one hundred and fifteen appearances in opera and concert this season.

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motion picture included the First Hungarian Rhapsody played by the orchestra, a Miniature Revue, the Topical Review, a comedy, and an organ solo. G. N.

May Peterson to Marry, June 9

Mrs. Mary Peterson has issued invitations to the marriage of her daughter, May Peterson, to Col. Ernest Othmar Thompson, on Monday evening, June 9, at 8 o'clock, at the Reformed Church of Bronxville, N. Y.

The Swedes won the competitive choral singing contest held in Boston on May 11.

George Stewart McManus is off for Honolulu.

This is Wagner's birthday.

The Memphis Beethoven Club now has a home of its own. Cecilia Hansen will have a coast to coast tour next season.

Ethel Grow has returned to New York from a five weeks' trip which took her as far as California.

Arthur Middleton believes that fishing is ideal recreation for a baritone.

William Thorne will teach in Paris, France, from April 1 to August 1, 1925.

An operatic festival of the Vinello-Johnson School of Voice and Opera will be held in Boston June 2 and 3.

William Thorne will divide his time next season between teaching in New York and Paris.

After August 1 Dicie Howell expects to be occupied in Europe until November 1.

Jane Cathcart is holding "Improvisation Evenings" for members of the Washington Heights Music Club.

Alice Gentle has sung twenty-four performances of Carmen this season.

The Philadelphia Orchestra will play Leo Ornstein's new piano concerto next season.

A summer school of church music will be held at Wellesley College, Wellesley, Mass., June 23 to July 3.

The Cornish School has just had a Scholarship Festival. The National Concert Managers' Association will convene in Chicago June 22-24.

The Virgin Islands Navy Band, comprised of colored men, may tour the United States this summer.

The Elson Club at the New England Conservatory of Music is taking steps to provide a tablet as a memorial to the late Mr. Elson.

Paderewski has completed his second circuit of the United States since his return to the concert stage.

The Stadium auditions will be held in June.

On page 39 Alberto Salvi discusses many interesting points about the harp.

Oscar Seagle's summer session at Schroon Lake will begin on June 2.

Ethel Leginska will conduct various orchestras on the continent this summer.

Sadie Schwartz won the gold medal of the Senior Violin Contest of the Music Week Association.

S. Earle Blakeslee's new American Indian opera, the Legend of Wiwaste, was produced in Ontario, Cal., April 25.

Galli-Curci will sing at the Hollywood Bowl on June 5.

Old and rare violins will be sold at auction at the Anderson Galleries, New York, May 27.

Paul Whiteman started his musical career as a viola player.

Elizabeth K. Patterson offers two free vocal scholarships for the summer term.

A Scandinavian Association is to be formed in Brooklyn to further an understanding and love of higher music among Scandinavians in this country.

Keen interest was shown in the contests held by the Chicago Musical College.

Albert Ruff, New York vocal teacher, will teach this summer at the Zoellner Conservatory in Los Angeles.

Joseph Malkin has decided to make New York his home.

Members of the San Carlo Opera Company gave an evening of opera at Sing Sing on May 21.

Toscha Seidel will tour Europe next season.

Rachel Busey Kinsolving has founded a new concert series in Chicago to be known as The New Talent Series.

May Peterson will be married to Colonel Thompson on the evening of June 9. G. N.

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SWEDES WIN INTERNATIONAL MUSIC FESTIVAL IN BOSTON

Competitive Choral Singing Contest Attracts Wide Interest—Dutch Win Second and the Germans the Third Award—Crowded Houses During Second "Pop" Week—Maguinness and Dwyer in Joint Recital—Vinello-Johnson School Gives Operas—Memorial Planned for Louis C. Elson—Music Week Festivities at N. E. Conservatory

Boston, May 18.—A musical event of unusual interest took place on Sunday afternoon, May 11, when an international music festival was held in Symphony Hall, under the auspices of the Women's Municipal League and Community Service. Competitive choral singing by Danish, Dutch, German, Lettish, Norwegian and Swedish choruses resulted in a victory for the Swedes. Each chorus was required by the terms of the contest to sing an American composition, Song of the World Adventurers, by Frederick S. Converse, together with a selection by a composer representing the nation to which the chorus belonged. With these two numbers as a basis of comparison, the judges—Dr. Archibald T. Davison, Frederick S. Converse and Thomas Whitney Surette—awarded the first prize of \$250 to the Swedish chorus, which, under the leadership of Carl Hultin, was manifestly the most efficient chorus present, with a fine appreciation of musical value. The second prize of \$100 went to the Dutch chorus, lead by F. W. Stuart, while the third prize of \$50 was awarded to Benjamin Guckenberger's German chorus.

The prizes were to have been presented by Mayor Curley, but His Honor was detained by the Mothers' Day celebration on the Common and his place was taken by B. Loring Young, speaker of the Massachusetts House, and presiding officer of the festival. However, Mayor Curley did not fail the capacity audience which attended the concert and, as was to be expected, delivered an appropriate speech.

It is to be regretted that cash prizes were given instead of a silver cup, or a trophy, which could be competed for annually and for glory rather than gain.

While the judges were deliberating as to the award of prizes, the audience was treated to some organ solos by Clair Leonard, pieces by the Harmonic Quartet of the New England Conservatory, and, under the capable direction of Augustus D. Danzig, community singing by the audience and the combined choirs. The occasion was distinctly successful and it is to be hoped that a similar competition will be held annually.

CROWDED SECOND WEEK AT POPS

The "Pop" concerts at Symphony Hall opened the second week of the thirty-ninth season May 11, with the first Sunday concert of the season. An all-Russian program served as the magnet that attracted probably the largest audience in the history of this celebrated institution. Mr. Jacchia knows his Russians well and plays them effectively. His program last Sunday was drawn from Arensky and Rimsky-Korsakoff.

Features of the week were the singing of the Tufts College Glee Club on Monday, and of the Harvard Freshmen Glee Club on Tuesday, these being the two college nights of the week. Novelties included on Mr. Jacchia's lists were fragments from Verdi's opera, Don Carlos, and

a suite drawn from Rimsky-Korsakoff's charming opera, Snow Maiden. Huge audiences were the rule throughout the week, with vigorous applause for Mr. Jacchia and his able orchestra.

FLORENCE MAGUINNESS AND GEORGE DWYER IN JOINT RECITAL

Florence Maguinness, soprano, and George Dwyer, tenor, artist-pupils from the studios of Arthur J. Hubbard, gave



White photo, Boston

MME. VINELLO-JOHNSON

a joint recital May 8, in Steinert Hall. Miss Maguinness demonstrated her abilities in the following pieces: theme and variations, Proch; Come, Sweet Morning, arranged by A. L.; Bendemeer Stream, Moore; Burst of Melody, Seiler; When I Was Seventeen, Swedish folk song; The Answer, Terry; The Wren, Benedict. Mr. Dwyer exhibited his vocal and interpretative talents in these songs: Star Vicino Al Bell' Idolo, and Vado Ben Spesso, Rosa; Amarilli, Caccini; Canzonetta, Sibella; Die Mainacht, Brahms; Du Bist wie eine Blume, Chadwick; Bitte, Kramer; Widmung, Schumann; Goin' Home, Dvorak; The Sea Gypsy, Loud; The Cave, Schneider; Drink to Me Only With Thine Eyes, arranged by W. A. F., and Take Joy Home, Bassett.

OPERAS AT ARLINGTON THEATER BY VINELLO-JOHNSON SCHOOL

The annual operatic festival of the Vinello-Johnson School of Voice and Opera of this city will take place June 2 and 3, at the Arlington Theater. The attraction for Monday evening will be a double bill—Cavalleria Rusticana and Pagliacci. Anna Finklestein and Vincenzo Spolizino will head the cast of Cavalleria, the former singing Santuzza while the latter will be heard as Turiddu. Lilian Smith will sing Lola, Pearl Preston, Lucia, and Oscar Granger Alfis. Maude Erickson will portray the role of Nedda in Pagliacci, while Americo Sardella sings Canio; Mardis Brown, Tonio; Oscar Granger, Silvio, and Anthony Guarino, Beppe.

Faust is the opera chosen for the second evening, with the highly talented young soprano, Lucretia Bush, appearing for the first time as Margarita. Anthony Guarino will be heard in the title role, while Oscar Granger will sing Mephistopheles. The remainder of the cast is a competent one with Lilian Smith as Martha, Maude Erickson as Siebel, Mardis Brown as Valentine, and Charles Pidgeon as Wagner. Mme. Johnson set a high standard of amateur opera when she produced Carmen last spring and it is safe to predict that that standard will be fully maintained at the forthcoming festival. The orchestra will be adequate, the chorus well trained, the mechanical features in competent hands, and the costumes carefully chosen. Those selected for the leading roles have already demonstrated their fitness, both vocally, and histrionically, for the roles which they will portray. Arthur Fiedler, the well known coach and accompanist of this city, will conduct the performances.

MEMORIAL PLANNED FOR LOUIS C. ELSON

The Elson Club at the New England Conservatory of Music is taking steps to provide a tablet as a memorial to the late Mr. Elson, to be placed near the entrance to Recital Hall. It is proposed to have a bronze bas relief with a life-

sized head of Mr. Elson and appropriate inscription, the whole to be executed by Mr. Kitson, the well known sculptor.

The Directory Committee having given its approval, the club is asking for contributions to defray the expense of the memorial. A spontaneous and very generous response to the appeal from the large number of pupils who hold Mr. Elson's memory in grateful affection is sure to be forthcoming. No subscriptions will be considered too small. They should be made payable and sent to the Elson Club, New England Conservatory of Music.

NEW ENGLAND CONSERVATORY MUSIC WEEK ACTIVITIES

The "open house" maintained by the New England Conservatory of Music during Music Week in Boston brought a large public to the various entertainments offered by the school.

These included two of the regular lectures of the school curriculum: one on Chopin, illustrated with pianoforte selections, by Stuart Mason, on May 5, and one on The Modern Short Story by Dr. E. Charlton Black, on May 7. A concert by advanced students was given in Jordan Hall on Wednesday afternoon, May 7, the participants being Edward Batson, Rosa B. Frutman, Marion Herrick, Wilford Doell, Jesus M. Sanroma, Harry Welcome, Elsie Wild, Elford Caughey and Mary Orr. An audience completely filling Jordan Hall attended a concert of the New England Conservatory Orchestra, Wallace Goodrich, conductor, on Friday evening, May 9. George W. Chadwick's overture Euterpe was enthusiastically received. It was followed in the program by two movements of the Haydn concerto for cello and orchestra, with Virginia Stickney of the faculty as soloist; the andante and march from Raff's Lenore; Weber's Concertstueck for pianoforte and orchestra, with Mary Madden, '22, as soloist; and the overture to Johann Strauss' Die Fledermaus.

A conservatory ensemble directed by Joseph Adamowski gave a program on Saturday afternoon, May 10, in Recital Hall. It included, of local interest, a movement of Frederick S. Converse's sonata for piano and cello, and selections from Schubert, Lalo and Cesar Franck. J. C.

Maria Caselotti Scores in Italy

Maria Caselotti, coloratura-soprano, wife and pupil of the well known New York vocal maestro, Guido H. Caselotti, appeared with tremendous success as Violetta in six performances of Verdi's Traviata at the Politeama in Monza (Milan). La Serra writes: "The role of Violetta was interpreted by Maria Caselotti, who sang with technic and noteworthy expression, winning applause."

Ralph Angell's Early May Appearances

Early May engagements of Ralph Angell, accompanist, included the following: May 2, an appearance with Beatrice Martin, soprano, before the Jackson Heights Women's Club, Jackson Heights, L. I., and on May 8, a concert with Thelma Given, violinist, at Williamsport, Pa.

Dilling at Cosmopolitan Club

Mildred Dilling, the harpist, played at a concert at the Cosmopolitan Club, New York, on the evening of May 17.

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Two New Singers for Chicago Civic Opera

Two new singers have joined the forces of the Chicago Civic Opera, according to an announcement made by the management. One, Augusta Lenska, is a mezzo-soprano, and the other, Douglas Stanbury, is a baritone. Both will make their operatic debuts with the company early in the season 1924-25.

Kinsolving New Talent Series Founded

Chicago, May 19 (by telegram).—Rachel Bussey Kinsolving, manager of the Kinsolving Morning Musicales at the Blackstone Hotel and who has presented many celebrities at the Blackstone in the last few years, has been forced to enlarge her activities for the coming season. She will institute a new series to be known as The New Talent Series, and will present, as the name implies, only talent new to Chicago. Those interested would do well to communicate at once with Miss Kinsolving. (Signed) R. D.

Stadium Auditions Announced

Mrs. William Cowen, chairman of the Stadium Auditions Committee, announces that the annual auditions for soloists, both vocal and instrumental, for the Stadium concerts will be held in June.

"These auditions are more than a hearing for selecting

soloists. They constitute the only place in the country where an artist can come before disinterested judges of high artistic standard and be selected for an orchestral appearance and for other engagements as well. At each audition, managers and music patrons are always represented, and many artists have obtained engagements as a result of their appearances at these hearings." So says her announcement. Those who wish to be heard should write to her at 250 West 57th Street, or call at that address on Friday mornings between ten and twelve.

Coenraad V. Bos Coaching in New York

Coenraad V. Bos, the eminent pianist-accompanist, will coach in his studio at the Harding Hotel, New York, from May 25 to the end of July. Many of the prominent concert singers have at some time or other coached their songs

with Brahms personally; four years for Zur-Mühlen, who gave many recitals with Clara Schumann; one year for Eugen Gura, who was an expert on Schubert and Lowe; five years for Julia Culp and Elena Gerhardt and five years for Frieda Hempel. Mr. Bos assisted Max Friedlaender, the Schubert expert, when he published and re-edited the Schubert songs in Peters Edition. He also played for the wife of Richard Strauss when she sang his songs, and he has many times played for John Menchaert, who was considered one of the best singers of the classics in Europe.

WHERE THEY ARE TO BE

From May 22 to June 5

Alcock, Merle: Evanston, Ill., May 31.	Hunter, Louise: Baltimore, Md., May 23.
Althouse, Paul: Evanston, Ill., May 25.	Johnson, Edward: Akron, Ohio, May 23, 24.
Arden, Cecil: Keene, N. H., May 22, 23.	Lent, Sylvia: Ann Arbor, Mich., May 22, 23.
Bachaus: Posen, May 22. Warsaw, May 25, 28.	Marshall, Olive: Reading, Pa., May 27.
Burt, Raymond: Paterson, N. J., May 22.	Meisle, Kathryn: Cedar Rapids, Ia., May 19. Chicago, Ill., May 30, 31.
Carson, Leon: Hoboken, N. J., May 29.	Patton, Fred: East Orange, N. J., May 22. New Britain, Conn., May 25.
Coxe, Calvin: Cranford, N. J., May 22.	Reading, Pa., May 27.
Dadmun, Royal: Ann Arbor, Mich., May 22.	Cranville, Ohio, May 29, 30. Buffalo, N. Y., June 3.
Easton, Florence: Evanston, Ill., May 31.	Schipsa, Tito: Ann Arbor, Mich., May 23. Evanston, Ill., May 28.
Ellerman, Amy: Brooklyn, N. Y., May 22.	Simons, Raymond: Quincy, Mass., May 22.
Fass, Mildred: Bethlehem, Pa., May 31.	Smith, Ethelynde: Fairfield, Ia., May 22. Mt. Pleasant, Ia., May 26.
Fabian, Mary: Evanston, Ill., May 31.	Snow String Quartet: London, Eng., May 26, June 2.
Freemantel, Frederic: Ridgewood, N. J., May 22.	Sundelius, Marie: New Britain, Conn., May 25.
Garrison, Mabel: Akron, Ohio, May 23, 24.	Tew, Whitney: London, Eng., May 26, June 2.
Gerhardt, Elena: London, Eng., May 27.	Tollefsen Trio: Newburgh, N. Y., May 23. Rutherford, N. J., June 2.
Giannini, Dusolina: Ann Arbor, Mich., May 24.	Whitehill, Clarence: Evanston, Ill., May 31.
Hempel, Frieda: Hammond, Ind., May 22. South Bend, Ind., May 23. Evanston, Ill., May 27.	



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Elizabeth Gutman Sails

Elizabeth Gutman, soprano, recently concluded a successful season which extended throughout the United States, and has sailed for Europe, where she will be heard in concert and will prepare some interesting new programs. Miss Gutman will return to America in August.

Allen McQuhae in Elijah

Allen McQuhae is returning to New York after his tremendous success in Milwaukee, where he sang the tenor part in Elijah.

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